

THE CALAIS JUNGLE, A MIGRANT CAMP
A CRITICAL DISOURSE ANALYSIS AND PHENOMENOLOGICAL CRITIQUE OF
THE PERSPECTIVES OF MIGRANTS AND MULTIMODAL METHODS BASED
ON VISUAL, AURAL, WRITTEN, AND ORAL REPRESENTATIONS OF
WORLDVIEWS

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Theresa Carol Bodon

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DEDICATION

I would like to dedicate this dissertation to all of the refugees who worked on the documentary and all of my family.

To all of the refugees, your stories will always be with me, and I have learned from you that limitations are within one-self. I admire all of your heroism to face difficult truths, and to challenge the barriers of such truths. You are an inspiration and I hope that future generations will envision a world of no borders, and a world of global unity.

To my husband, Jean and my daughter Eva, you are both the inspiration and loves of my life. Without your emotional and intellectual support this would not have been possible. Jean has taught me the depths of documentary filmmaking from an insider's perspective. Eva, you have taught me patience and love for all of humanity. I love you both.

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ABSTRACT

Theresa C. Bodon, *The Calais Jungle, a migrant camp: A critical discourse analysis and phenomenological critique of the perspectives of migrants and multimodal methods based on visual, aural, written and oral representations of worldviews*. Doctor of Education (Literacy), December 2018, Sam Houston State University, Huntsville, Texas.

This hermeneutic phenomenological study is a critique of the life experiences of refugees living in an unregulated refugee camp in Calais, France known as the *Calais Jungle*. Through the visual, written, oral, and aural expressions of three refugee participants, their stories illustrated critical viewpoints and self-identity transformations that depict ideological and personal goals toward liberation. This thesis study was part of the researcher's documentary project about refugee perspectives. The aim of the study was to investigate into the emic perspectives of refugees and to examine the following inquiries:

- What signs signified a sense of liberation and independence through expressed storytelling and interviews? And, what underlying themes were identified in their narratives?

This study explored the themes and ideological expressions drawing from Gee's critical discourse methodology. Also, the visual and aural depictions were examined using Rose's, Barthe's, Mitry's, and Kracauer's semiology in order to present a holistic perspective of their expressions.

Additionally, the study embraced Freire's educational models, of *Pedagogy of the Oppressed* and *Pedagogy of Hope* in order to develop an educational approach while working with the refugees. Because critical hermeneutics embraces both the subject and the social aspects of the subject, a socio-political framework based on existential and

humanistic philosophies, as well as literary structures were incorporated to illustrate critical and holistic interpretations of their expressions.

Interestingly, liberation was expressed in a variety of tones for each participant such as, love and friendship, childhood reflections, critical perspectives of children living in the camps, political tones related to refugee children's issues and media depictions of refugees, aspects of relationship and community were emulated within the visual, written, and oral expressions. Self-identity was explored and reinvented, which uncovered each participant's sense of liberation through their experiences of helping others. Indeed, this study exemplified an approach for researchers, service workers, and educators to learn from refugee experiences in order to better serve such populations, as well as an attempt to eradicate prejudicial judgments and persecution. Such approaches opened the lens to integrating education as a focus within migrant border policies in host-country settings.

KEY WORDS: Refugees, Migrants, Education, Refugee camps, Politics, Pedagogy, Refugee discourses, Freedom of expression, Oppression, Marginalized populations, Existentialism, Humanism, Human rights, Persian humanism, UNESCO, UNHCR, Calais, France, Europe, Jungle, Emic, Self-identity, Asylum processes, Refugee poetry, Refugee documentary, Storytelling projects, Citizen journalism, Photovoice, Visual and aural semiology, Figured worlds, Worldviews, Discourse analysis

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CHAPTER I

Introduction

Socio-Political Landscape of a Global Refugee Crisis

In 2015, the President of the United States of America stated, “I Donald J. Trump is calling for a total and complete shutdown of Muslims entering the United States, until our country’s representatives can figure out what the hell is going on” (Charleston, South Carolina, 2015). President Trump continued to stress that he would establish surveillance of all mosques and Muslims living in the U.S. Such political discourses have resonated worldwide. Accordingly, in France, presidential candidate, Marine Le Pen and regional leaders, echoed similar anti-immigration statements, which also incited racist sentiments among right wing populations.

In September 2015, Pope Francis spoke to the United States Congress: “We must not be taken aback by their (refugees) numbers, but rather view them as persons, seeing their faces, listening to their stories...” Indeed, Pope Francis’ allocution to Congress illustrated political inclusion, and attempted to shield refugees worldwide against prejudicial actions. This dissertation is about the stories and expressions of refugees and migrants living in an unregulated camp just twenty miles across the English Channel from Dover, United Kingdom to the port town of Calais in France known as the *Calais Jungle*.

In France and the United Kingdom, politics created the dominant tone within the populace, depicting the global migrant crisis as a European refugee crisis. Although media reports illustrated images of people living in camps and attempted to reveal insiders’ perspectives, politicians intensified their anti-immigration perspectives using the

images to amplify the rhetoric of Islamic terrorism. Such political discourse instigated fears in the public about migrants, in particular Muslims, and this is why it is valuable to study the *Jungle*, as an attempt to understand people living in unregulated camps, and to investigate into the global refugee crisis.

Context: Why refugees stay long-term in Calais

The processes of asylum were a lengthy, as refugees coming to Europe waited on average, between three to eleven months before a decision as to their status living in Europe, would be determined (e.g., UNHCR, 2017). Meanwhile, the waiting process was treacherous as refugees either lived in temporary storage containers, in regulated camps, or in unregulated camps living in makeshift structures and tents without facilities to shower and wash clothes, and relying on handouts for their basic needs. Accordingly, human traffickers promising to guide the refugees toward the asylum processes after crossing the English Channel, lured most of the refugees to Calais. However, the crossing of the Channel was impossible because border controls were juxtaposed between France and the United Kingdom in Calais, at the port of departure. For example, the British patrols placed checking points in Calais, which prompted immigration controls into the U.K., and disallowed displaced people to enter, which only lengthened their time living in France as an unregistered migrant. In this regard, some refugees decided that waiting for asylum was not the way to their freedom, rather they would live in the *Jungle*, and try to escape via the Eurotunnel by truck jumping.

The *Jungle* consisted mostly of unregistered migrants or refugees who wanted to register for asylum in the U.K. However, the *Jungle* became a hub for human trafficking, drugs, gun smuggling, prostitution and crimes (e.g., undercover agent). Just adjacent to

the *Jungle*, a regulated camp was erected by authorities. This camp consisted of living spaces made of storage containers, and it was fenced in with security codes, which made it difficult for people other than the registered refugees to enter the camp. Only registered refugees were allowed in this area. However, due to a change in governmental policies, both camps were demolished in October 2016. At the time, authorities bussed registered migrants to other camps throughout France. About 3,000 people out of 10,000 were bused to displacement camps and centers, and nearly 700 were children unaccompanied by an adult (Guardian, 2016). Nevertheless, it was a matter of a few months when migrants would come back to Calais. From 2016 to 2018, the struggle between authorities, migrants, and charitable organizations was intensified by political mandates that disallowed charity organizations to provide food and other necessities to migrants, as well as prohibited the rebuilding of camps. Media portrayals showed police in Paris and the Calais area dismantling displaced people's tents and forbidding people to assist with basic necessities.

Similarly, upon my return to Calais in 2018, I observed the lack of basic necessities to refugees living in wooded areas in the industrial area of Calais, just a few blocks from the former *Jungle* camp. However, while the crew and I were scouting for sites to film, I noticed an enclave of storage containers and a trailer hidden in the wooded area. We drove by slowly to see what it was, and there were three open storage containers where refugees waited in line for food, and a trailer that appeared to have toilets and showers. During our time filming, I met a refugee living in the wooded area known as the "*new Jungle*," he stated that they rarely had any water and authorities would force charities to leave. He stated that daily, they had to struggle for food and water, and

worried that the authorities would destroy their tents. Additionally, refugees were not permitted to enter the downtown of Calais rather they lived about five-ten miles from the city center in an industrial area without shops or restaurants. As I recall, there was one market shop near a gas station. The refugees and migrants would gather around that area to perhaps have a chance to get inside a truck or get some food. But, authorities were always in the area and forced the people to leave. Living was harsh as they encountered police on a daily basis, and they stood listlessly along the industrial train tracks awaiting handouts of food, water, and hygiene products.

General Global and French National Statistics

As of 2018, a global refugee crisis of a magnitude that has not been seen since the Second World War, has exposed nearly 65 million people, one percent of the world's population, to forced abandonment of their homelands, families, and identities, in hope to find refuge in neighboring countries or Western nations (e.g., UNHCR, 2017). Although Western media has depicted the significance of the refugee crisis centered within Western host nations, the countries with the most forced displacement situations were among the poorest or middle-income host-nations which included an estimated statistics of forced displacement: (a) Turkey, with 2.6 million displaced, (b) Pakistan with 1.5 million, (c) Lebanon, (d) South Africa, Iran and Uganda with 1 million (e.g., UNHCR, 2017). Additionally, according to United Nations High Commissioner for Refugees (UNHCR) reports, by 2016 significant levels of all situations of displaced people such as forced displacement, economic displacement, and statelessness of origin countries were as follows: (a) Syria with 6.6 million; (b) Columbia with 6.2 million; (c) Iraq with 3.3 million; (d) Sudan with 3.2 million, and (e) Yemen with 2.5 million. However, although

the aforementioned statistics showed the significance of the issues within African and Middle Eastern host nations, a lack of information of the situations in wealthy host countries such as, France in relation to the increase of migrants in Calais, was not included in UNHCR statistical reports. For this reason, it would be essential to investigate migrant populations and processes of asylum in France, and to uncover refugee perspectives.

Asylum Statistics in France

According to Asylum Information Data Base (AIDA) in 2016-2017, France received 100,412 asylum applicants, and 13,020 were granted refugee status, which left 65,302 rejected. Of these applicants the majority of asylum seekers in France were as follows: (a) Albania with 7,600, (b) Afghanistan with 6,000, (c) Haiti with 5,000, (d) Sudan with 4,400, (e) Guinea with 3,700, (f) Syria with 3,200, (g) Ivory Coast with 3,200, (h) Democratic Republic of Congo with 3,000, (i) Algeria with 2,500, and (j) Bangladesh with 2,400 (e.g., AIDA, 2017). Indeed, these reports illustrated a majority of Francophile countries, with exception of Albania, Afghanistan, Sudan, and Syria, which implied that the majority of accepted refugees shared French culture and education. Moreover, a lack of data was present in relation to the total number of migrants coming into France, and this is in part, due to a wide range of situations and reasons why people migrate. Refugee status can only be obtained through international law by the definition of refugee, which is in accordance to UNHCR's classification as an individual seeking refuge because of forced migration due to violence and/or war (e.g., UNHCR, 2017). In this sense, the situation in the *Jungle* was unique in that it encompassed unregistered migrants for which their reasons for migration were not reported.

Purpose of the Study

In 2015-2016, reports from humanitarian agencies such as Doctors Without Borders showed that 10,000 migrants and refugees including 900 children were estimated resided in the *Jungle* (interview, Ensée, 2016). In this sense, a range of inquiries about the situation in Europe and France were as follows: (a) What were the demographics of the *Jungle* unregulated camp? (b) How were living conditions being managed? (c) Were educational services provided for adults and children? and (d) What support from humanitarian organizations such as UNHCR and UNESCO, if any, were provided to the people?

Henceforth, while global unrests were occurring worldwide, which constituted a global displacement of people of a magnitude not experienced for nearly a century, a simultaneous shift in political rhetoric coming from right wing populism was resonating throughout the Western world. During 2015-2018, political rhetoric in France suppressed the voice of migrants and amplified dominant socio-political discourses. For this reason the intent of this study was to explore the expressions of refugees and migrants living in camps in Europe, and particularly in Calais. Additionally, refugee stories illustrated how they had endured the challenges along their journeys from their homelands toward a dream of hope to reinvent their lives in neighboring host countries. Indeed, the underlying themes and processes of thought within refugee and migrant written, oral, and visual expressions living in camps in France were explored.

Moreover, the purpose of this study was to examine the barriers to freedom and liberation of refugees and/or migrants living in unregulated camps such as the *Jungle*, and

how formal or informal education may impact refugees and migrants living in harsh conditions.

Research Questions

- What signs signified a sense of liberation and independence through expressed storytelling and interviews? And, what underlying themes were identified in the refugees' written, verbal, and visual narratives?

During 2015-2018, there was a lack of media information and studies relative to the refugees' daily lives, due to the difficulties of access into the camp. Also, political pressures from outside entities disallowed such investigations by researchers or media to engage in recording the refugees' expressions. Therefore, it was encouraged to create a method of data collection and study that would allow researchers and service workers to encourage refugees' to voice their viewpoints.

Pedagogical Framework for the Thesis Study

The framework for this study of refugee or migrant discourses was centered on Paulo Freire's *Pedagogy of the Oppressed* (2015), wherein the focus of population was about pedagogy in relation to marginalized populations. Using Freire's method to understand the discourses and pedagogy of displaced people, his idea of liberation related to the learning processes of understanding the world through discourses, and cultural interpretations of worldviews within oppressed populations. According to Freire, such populations have tendency to have existential viewpoints in relation to the world and their self-identities. Thus, they make inquiries about their own situations; they also question social and political issues such as the socio-political and socio-economic relation between the poorest populations and the most affluent ones. Using relationship

building and storytelling techniques, Freire was able to help under-privileged students to perceive their world within many dimensions, which in turn, he found that they advanced their language proficiencies, which helped them to make educated decisions, as well as become aware of their independence in the world in order to partake in change for others.

Project summary

This thesis study emerged from a documentary project supported by agencies of the United Nations Educational Scientific and Cultural Organization (UNESCO), which aimed to represent a *voice* to displaced people living in the *Jungle*. Hence, there were two parts to this thesis study: (a) firstly, the documentary project, and (b) secondly, an archival study of the unedited visual, written, oral, and aural expressions of the participants. The purpose was to support a *voice* for refugees, and create a platform to tell their stories, as well as to obtain multiple perspectives of life in the camp. Select participants living in the *Jungle* were asked to participate in learning filmmaking techniques, primarily, to narrate their own-recorded diaries, similar to *Anne Frank's Diary*. Refugee and migrant participants were provided cameras and/or cellphones to record their daily lives. During our times apart from our participants, we encouraged them to share their videos and narratives via Face Book, Whats app., and cell phone messages. This study was conducted during a twenty-four month time period from 2016-2018.

Living Conditions in the Calais *Jungle*

As of May 2016, the *Jungle* was a camp divided into two separate camps. The south side of the camp consisted of undocumented refugees living in self-made shelters and tents. The north side comprised registered refugees living in storage containers that

housed 12 people in each (resident, personal communications, T. Bodon, May 2016). Residents living in the container camp stated, the showers were located in the same stalls as the squat toilets, and they had to wait in long lines to pay six Euros to shower for six minutes (resident, personal communications, T. Bodon, May 2016). Living conditions at the container camp were somewhat better in comparison to the south side *Jungle*, where bathing took place in a lean-to structure, stalls divided with blue plastic materials, and people were brought buckets of water to wash themselves (personal observations, T. Bodon, May 2016). Also, there were estimated 40 non-flushable portable toilets, one toilet per 75 persons, which was far below the set standards of the United Nations High Commissioner for Refugees (UNHCR) for refugee camps and emergency situations (Topping, 2015, e.g., Bodon & Votteler, 2017).

Furthermore, the container camp was completely segregated from the south side *Jungle*. According to residents, it was fenced in and there were no community activities for adults or children. People living on this side of the camp became lethargic because of the rules that disallowed: (a) noise, (b) activities (c) communications between groups, (d) uncleanliness of the facilities, and (e) crimes that often occurred inside the shelters (resident, interview June 2016). Residents referred to the containers as “the zoo” because of the maltreatment by authorities, its fortified design, and its security measures that prevented people from socializing (resident, interview June 2016). To further exasperate the harsh living conditions in both camps, on March 4, 2016, authorities in Calais attempted to move people out of the *Jungle* by threatening them with tear gas and burning their shelters. However, the people had nowhere to go and they rebuilt their dwellings on the other side of the camp (*L’Auberge des Migrants*, Face Book, 2016).

As noted by, Director of Doctors without Borders, stated that approximately 800 children and young adults under 18 years old resided in the *Jungle*, countless numbers were unaccompanied by an adult (e.g., interview, 2016, Franck Esn  e). The cultural demographics included refugees from Sudan, Afghanistan, Pakistan, Iran, Iraq, Egypt, Syria, and Eritrea (e.g., Bodon & Votteler, 2017).

The health conditions were below humanitarian standards, the people were ill equipped with sanitary and warm shelters, the eating facilities were unsanitary, there was no warm water for washing, and as mentioned in the aforementioned, toilets were limited and non-flushable. Additionally, people washed themselves under open outdoor trough like faucets with cold water, and some people had private bathing facilities inside tents with wash stalls separated by blue vinyl materials for privacy. I had observed rats inside the tents, and shelters and scurrying atop tables at an outside eating area. Volunteer workers cleaned the school shelters, but I heard complaints from volunteer teachers about rats inside the shelters.

Women and Children Living in the *Jungle*

Furthermore, based on observations, the women resided in a protected area segregated from other enclaves of the *Jungle* due to criminal activities that threatened their health and wellbeing (Doctors without Borders and M.C. Fabi  , attorney, interview June & July 2016). My impressions entering the women's area was a tense situation as groups of men stood along the margins of the commune, and they intensely glared at me. At the time, I was with a volunteer teacher who quickly took my camera and put it into a handbag. One woman came out of a trailer with a distressed look and in broken English said that she was pregnant and not feeling well. Once the volunteer teacher gathered the

children and brought the pregnant woman back to the school, she called for medical assistance. The walk with the children to the school was difficult because of the debris and trash that covered the landscape, the children walked carefully to avoid sharp objects. Also, I observed that women did not socialize outside of their communal area, except occasionally to bring their children to the school. Moreover, women's services were limited. *Secours Catholique* and Doctors without Borders were the only official organizations servicing children and women's care.

Health Issues in the Camp

In a recent quantitative survey conducted in November 2015 until December 2015, Bouhenis & Farhat et al. (2017) surveyed 425 participants about the health conditions and experiences of violence during their journeys from their countries of origins and in the *Jungle*. The study illustrated a population composed mostly of males, ninety-five percent, and of a median age of twenty-five years old; only 4% were less than fifteen years old. Their countries of origins were: (a) Sudan (b) Afghanistan, (c) Iraq, (d) Syria, (e) Eritrea, (f) Pakistan, (g) Ethiopia, (h) Egypt, (i) Kuwait, and (j) other. The report showed that sixty-two percent of the migrants living in the Calais camp mentioned at least one medical condition. Among the health problems were: (a) 45% upper respiratory infections, (b) 19% lower respiratory infections, (c) 8% gastrointestinal illness, and (d) 7% trauma. Additionally, forty-one percent of the participants of the study stated that they had no access to healthcare in Calais (e.g., Bouhenis & Farhat et. al., 2017).

Issues of Violence in Relation to Calais and Countries of Origins

Furthermore, conditions related to violence were rampant in the *Jungle*. In fact, in July 2016, five people had died in the *Jungle*, and one is known to be a young woman of sixteen years old who died from assault. The others died from wounds due to attempts of jumping onto trucks or trains along the highway or Euro-tracks. Moreover, Bouhenis' & Farhat's et. al. (2017), comparative study of violence in country of origin and within the Calais *Jungle* camp revealed: (a) Libya with 31% claims of violence, (b) Calais with 25% complaints of violence, (c) Iran with 10%, (d) Sudan 8%, and (e) Bulgaria 7 %. Among the types of violence were assault and battery 46%, violence within detentions centers 36%, tear gas with 27%, and repeated violence with forced detention 14%. This report illustrated the voice and claims of violence against refugees in Calais in comparison to violence they encountered in bordering countries and host countries. Additionally, in an interview with an undercover agent in the *Jungle*, she stressed the issues of the smuggling of guns, drugs, and prostitution trafficking. Such reports from refugees and agents expressed significant violent acts against refugees in Calais.

Politics and the situation of the Calais *Jungle*

Touquet Treaty

In 2003, a treaty between France and the U.K. stipulated that both countries at the ports departure would conduct immigration controls. This was done in order to expedite the traffic at the Eurotunnel. Because of the Touquet Treaty, Calais became a hub for migrants whom were trying to enter the U.K. Indeed, British authorities at the port of departure in France stopped migrants and they had to stay in France. Additionally, there were thousands of refugees and/or migrants who refused to register with French

authorities as their intentions were to migrate to the U.K. Thus, these migrants had no legal right to settle either in France or the U.K.

No Rights Zone in the Calais Jungle

As noted by an undercover agent in the *Jungle* area was informally established as a no rights zone. Authorities decided that the police would not enter the *Jungle* or enact any protections using weapons or interactions with the people in the area. Therefore, people entering or living in this area had no protections regarding crime, health, and wellbeing.

Critical Frameworks and Insiders' Perspectives

Although this study is about the discourses of refugees and migrants who lived inside unregulated camps, it is important to provide a political framework in relation to the situation. This dissertation thesis study is a critical hermeneutic phenomenology, and it is hoped that the expressions of the refugees would reveal the natural, existential, and fictive aspects of refugee discourses through their visual, oral, and written narratives. Additionally, Freire's philosophical and applied framework provided an approach to develop the study both in the field and academically for the participants. Freire points out that vulnerable populations view the world through an existential lens, which their common discourse is centered on socio-political dichotomies in society. With this framework as a guide for educators, teachers and social service workers could help marginalized populations to advance their language skills and expand their conceptions of worldviews, which in turn develops a foundation of knowledge for them to transform their self-identities, and become productive people. Indeed, the goals of teachers are to find ways to educate their students about their worlds, while simultaneously developing

knowledge, and a sense of liberation as they build multiple perspectives of the world. Also, teachers must learn about their students, and understand their situations and perspectives.

It is hoped that this study would reveal the conditions of life in the camps, and bring humanity to refugees, as well as illustrate the expressive themes and self-identity transformations of refugees. By understanding their conceptions of the world and their self-identity issues, it could bring a new perspective to service workers of humanitarian organizations and educators toward understanding the pedagogical processes of refugees. In turn, this will help host-countries to better react and treat displaced populations with services that not only support health and shelter, yet expand education for displaced populations. In this sense, an implication of education as the key to the survival of individuals and society is the centerpiece of this dissertation thesis study.

CHAPTER II

Literature of Review

Methods of Literature of Review

Inclusion and Exclusion Criteria

Attributable to strong links between the philosophical and methodological conceptions of the needs of refugees or migrants within the framework of the perspectives of dominant political discourses, numerous studies have been conducted to determine the needs of displaced people. However, due to a lack of investigations in regulated and unregulated refugee camp settings, studies specifically related to the perspectives of refugees or migrants using multimodal methods of storytelling were not abundant within current research. Using the theoretical foundation of storytelling as a mode of progress and survival for society, I focused my literature research on studies related to the insiders or emic perspectives of the pedagogical and psychological needs of refugees and migrants living in in refugee camps. By searching for pedagogical and psychological relevance of refugees, I aimed to investigate research that may answer inquiries about the needs of refugees and migrants within camp settings in Europe, and to find studies similar to the methodology of data collection by giving cameras to refugees and instructing them on making their own diaries or narratives. Also, I intended to examine current research relevant to critical discourse analysis of visual, oral, written, and aurally data provided by refugee or migrant participants. Indeed, there was a lack of studies that included the voices of refugees and migrants within camp settings. However, I expanded my inclusion criteria to enable the maximum information about studies related to the needs within displaced populations. For instance, I searched for studies that

were similar to my study, yet different geographically. Also, in order to obtain the most information about the topic, I explored a variety of fields related to the use of visual, oral, and written storytelling as a way to discover the needs of refugees or migrant people. Such fields included, nursing, education, medical, anthropology, and other social science arenas.

Literature Search Criteria

As an attempt to corroborate a connection between philosophical and methodological content of teachers' or service workers' perspectives, and the authentic perspectives from the refugees or migrants themselves, living in regulated and unregulated refugee camps, I assessed peer reviewed journal articles, dissertations, masters theses, books, as well as my own field studies with people who worked inside the camps, as well as my own observations in an unregulated and regulated camp in France. My assessment of the literature of review was conducted using the following data bases: EBSCO Host, JSTOR, Academic Search Complete, Engine Orange, UNHCR and UNESCO data bases, and Google Scholar. Most of the relevant topics I found in literature was comprised of: (a) politics and literacy in relation to educational programs and displaced people; (b) educational and philosophical aspects of migrant and refugee needs; (c) dominant discourses, which lacked in refugee voices; (d) historic and epistemological underpinnings of the development of the *Calais Jungle*; and the unhealthy living conditions of the Jungle; (e) psychological and culturally responsive techniques in relation to oral storytelling methodologies; and (f) drama therapy techniques through performing arts and *photovoice* within refugee populations. The identifiers that I used to investigate current studies included, but were not limited to the

following criteria: (a) Calais Jungle refugee pedagogy, (b) refugee filmmaking AND resilience AND culturally responsive, (c) pedagogy and refugee camps in Europe, and (d) UNHCR refugee camps and Europe. Although numerous dissertations investigated refugee and migrant issues, a lack of studies and projects related to learning processes in the field within current refugee camps in Europe were indicated. There were zero dissertations that investigated the *Calais Jungle* camp. Additionally, as of writing this dissertation, numerous documentaries that encompassed the processes of asylum were created and represented the voice of refugees. However, there was a lack of documentaries that incorporated stories filmed by the refugees. Studies and documentaries have suggested dominant cultural viewpoints or dominant cultural representations of the voice of refugees. However, due to a lack of investigations of the stories of refugees or migrants living in unregulated or regulated camps in Europe, studies related specifically to visual storytelling methods and critical discourse analysis of the visual, oral, written, and aural representations of refugee stories were not included.

Additionally, because my research analysis is a critical hermeneutic phenomenology and critical discourse analysis, I included philosophical models based on educational philosophy, existentialism, communitarianism, and historical representations of literacy in reference to storytelling. In this literature of review I framed my study on the topic of storytelling and its existential implications. Also, communitarianism was highlighted because of a lack of studies in camps related to needs based on communitarian structures within camp settings.

Literature of Review

In September 2015, Pope Francis spoke to the United States Congress as an advocate for the world's displaced people. He stressed that the refugee crisis was of a magnitude not seen by the world since the Second World War, and he urged Congress to respect migrant populations. As noted by Pope Francis, "We must not be taken aback by their numbers, but rather view them as persons, seeing their faces, listening to their stories...We need to avoid a common temptation nowadays: to discard whatever proves troublesome" (Beckwith, R. T., 2015).

As Pope Francis' words echoed within my thoughts, I decided to investigate insiders' viewpoints of the refugee crisis. This topic became one of the most compelling stories of my life, and by May 2016, I encountered for the first time, displaced people living in an unregulated refugee camp known as the *Calais Jungle*. I met people from numerous countries such as, Pakistan, Iran, Iraq, Afghanistan, Syria, Sudan and Eritrea, who were forced to leave their families and homelands behind in hope to find refuge in the United Kingdom or France. I wondered about their stories and thoughts about living the *Jungle* camp: What were their perceptions of life in Europe? What were their journeys like, crossing political borders and geographic terrains? And how would they liberate themselves from social, economic, political, or environmental oppression? This was how my story began, with questions about the voices of displaced people, and my passion to help disseminate their stories to a broad audience. In this sense, the viewpoint I aimed to explore was that of a transformative experience of survival through storytelling, a human need for both the individual and society.

In this literature of review, I explored the following themes: (a) historical frameworks of literacy and storytelling, (b) the use of storytelling to represent a voice to displaced people living in refugee camps, (c) studies that examined regulated or unregulated camps in Europe, (d) literature related to the *Calais Jungle* camp, (e) pedagogical perspectives within the refugee camp setting, (f) philosophical issues and the political crisis of refugees, (g) the role of humanitarian organizations such as the United Nations High Commission for Refugees (UNHCR) and the United Nations Educational Scientific Cultural Organization (UNESCO), (h) documentaries and the use of photography and filming as a tool toward dissemination of refugee stories; and (i) anthropological and non-intrusive methods of interpretation within vulnerable populations research.

This literature research encompassed journal studies, dissertation literature, books, and documentaries about research related to the current refugee crisis, as well as the pedagogical practices such as storytelling enacted by researchers and teachers who have assisted in unregulated and regulated camps in Europe during the 2015-2018-time period. Examples of non-European camps were emphasized due to the lack of studies related to refugee camps in Europe within current research. The studies and research presented in this body of literature supported my inquiries and pedagogical practices, as well as philosophical frameworks within current research on the topic as follows: (a) What were the underlying critical discourse themes expressed in refugee visual, oral, written, and aural narratives? (b) What signs, if any would signify a sense of liberation and independence through the medium of filmmaking and storytelling?

As of writing this literature of review in March 2018, I reminisced about my first walk into the *Jungle*, I remembered anticipating the reactions of the people and my preconceptions of life in the *Jungle*. As I walked down a pathway toward an enclave of makeshift shelters, I passed a shelter constructed of lumber posts with vinyl or plastic materials erected for walls and roofs, and atop one shelter was a cross, representing a steeple of a church. There were some men sitting on dilapidated chairs, a few men were gathering wood to burn for the cold night, and adjacent to this area two or three men were warming their hands next to a dumpster of burning rubbish. As I walked with my film crew and a local man who volunteered to help refugees in the *Jungle*, I did not know what to expect, and I felt as though I had to express a smile or pleasant look in spite of my thoughts of WWII concentration camps. As I walked toward the church, I saw a man washing his hands and face under a rusted water faucet with trough-like constructions. Similarly to the scenes in WWII concentration camps, the *Jungle* resembled an oppressive and insanitary place and not a refuge to heal from past atrocities. As two men kicked a ball to my crew and I, my overbearing thoughts of oppression and forced smile transformed to relief. With ease the men welcomed us and they invited us into the church. Indeed, this was my first encounter with displaced people in the camp, and I discovered the people had dreams of the future, yet a future suspended, in hope that the suspension would only be temporary.

In the book *Voices from the Calais Refugee Camp* written by refugees who lived in the Calais *Jungle*, resonated the tone and the stories of displaced people. According to Mani, a refugee from Iran, she expressed, “Just this sky is with me, from my town, land, country. Anywhere I am, this sky is with me” (p. 14). Accordingly, her quote represented

a voice for all of the people who lived in the *Jungle*, and how they were forced to leave their families and homelands in order to find refuge, and to sustain their futures. During such desperate times, and in the midst of struggle, their hope was the sky; the sky was their refuge. *Voices from the Calais Refugee Camp* was about refugee stories from the time they escaped their homelands, through their journeys across vast landscapes, their experiences with smugglers, and their lives living in the *Calais Jungle*. These stories revealed the humanity of the people, and their need to express their stories as a way to liberate their minds from the oppression of the past and dream of an obscured future.

During the time of this project, in the summer of 2016, two of the participants of the documentary project were authors of the book, and their expressions were quoted in the analysis section of this dissertation as well. In the following review of literature, I illustrated current research about the evolutionary aspects of storytelling in relation to the expansion of literacy, and storytelling as survival of society.

Pre-historical Evidence of Storytelling and Viewpoints of Humanity

Similarly to ancient humankind's clay stenciled handprints and drawings of bison on the walls of caverns in the Pyrenees Mountains bordering Spain and France; storytelling was humankind's survival, and is in part, an essential process that has created great civilizations and empires worldwide. Since the first known settlements of Sumer and Mesopotamia, evidence of society was revealed in written stories. In about 1300 B.C., the Middle Egyptian Dynasty showed portrayals of the journeys of scribes written on papyrus or dried plants, and during the later Egyptian Dynasties, literature was written on parchment or animal skins. As noted by Litcheim (1973), ancient Egyptian literature depicted the scribes as immortalization of the spirit through writing and books. In a prose

depicted a man's journey to the south of Egypt to begin his education as a scribe. His name was Dua-khety and he wrote encouragement to his readers to become scribes because writing books was a way to immortalize oneself. As noted by Fischer (cited in Litcheim, 1973),

Be a scribe! Engrave this in your heart
 So that your name might live on like theirs!
 A man has died: his corpse is dust,
 And his people have passed from the land.
 It is a book which manes his remembered
 In the mouth of the speaker who reads him.
 (p. 11)

By 3000 B.C., evidence from the Sumerian tribes, and the first human settlements of Mesopotamia revealed the first written language known as cuneiform, which were written on clay tablets. Ancient forms of written and preserved language illustrated the influence of literature and the written and preserved language relevant to the development of the civilization.

Indeed, with the advancements of the Gutenberg Press, which provided an expedited printing press, this mechanism transformed society both socially and politically. In the mid-1400s, the Gutenberg Press not only represented an accelerated mechanical process of printing literature, rather it represented the end of the age of parchment, a material made from animal skins used to make books and scrolls. The beginning of paper made of thin sheets of wood, began during the Middle Ages in Europe, which meant less expensive materials to produce books, and easy access for the

populous to obtain literature (e.g., Fishcher, 2003). Moreover, with the onset of the printing press and paper, reading became less restricted to select literature, which people exhausted due to the lack of dissemination of books. The printing press extended readership to a diverse array of literature, and expanded people's perceptions of society.

Furthermore, by the eighteenth century European society had daily access to books, which extended the readership toward global and comprehensive perspectives of a variety of genres. For example, during the Enlightenment period and the spur of the French Revolution, *chap booklets* became part of proletarian life and it facilitated literacy for the peasantry (e.g., Fischer, 2003). As noted by Fischer (2003), the chap booklets were about proper social etiquette and basic information about the world, which provided the simplest and up-to-date language (p. 259). Additionally, the revolutionary period in Europe encompassed libraries full of the latest books, and people passed time reading in cafés and discussing topics. Indeed, this was a time period that represented the collectivization of storytelling and knowledge about the world, which unfolded to proletarian and aristocratic revolution against tyrannical oppression. For example, French revolutionary philosopher, Voltaire, wrote the "horrible danger of books", "for they dissipate ignorance, the custodian and safeguard of well-policed states" (Fischer, 2003, p. 267). Voltaire's adversary, Rousseau, a philosopher who sparked the French Revolution, as well, incited fear within the royal French court with his influence of public readings. He did not allow the royal court to censor books, and he resisted tyrannical oppression by reading his works aloud to aristocratic audiences in cafés in Paris. Indeed, public readings became popular among lower-economic society, and with the dissemination of diverse

viewpoints, created a counter attack to royal regimes, and revolution was easily generated.

Furthermore, with the success of not only the socio-political revolution in Europe against the royal monarchs, the expansion of literacy transformed the mindsets of the peasantry throughout the world. Literacy became the power of the proletariat, an essential tool for survival. In this sense, one could infer that storytelling is a vital human need, and voice in society, sustains human resilience against oppression. In the following section of the literature of review, I explored perspectives of the pedagogical aspects of storytelling and freedom of expression in relation to marginalized populations.

Pedagogical and Philosophical Models

Drawing from 20th century Brazilian philosopher Paulo Freire, the paradigm toward theories of critical pedagogical models that represented colonial perspectives toward indigenous cultures, shifted toward learning theory models that exemplified progressive approaches of teaching oppressed cultures. Freire (2015) postulated that “dehumanization” of particular groups in society was a distortion between the acts of the oppressed and the oppressors. As noted by Freire (2015), “The struggle for humanization is possible only because dehumanization, although concrete historical fact, is not a given destiny, but the result of an unjust order that engenders violence in the oppressors, which in turn dehumanizes the oppressed” (p. 44). Freire (2015) posited, “In order for this struggle to have meaning, the oppressed must not, in seeking to regain their humanity, become in turn oppressors of the oppressors, but rather restorers of humanity of both (p. 44). In this sense, Freire’s pedagogical theory was embedded in existential philosophy wherein “existence precedes essence” (Sartre, 2007). As noted by Jean-Paul Sartre

(2007), existentialism was defined as humanism, wherein individual make one's own choices in life and must deal with the responsibility of one's freedom. In other words, existentialist humanism was based on secular morality whereas, *a priori* existence, was not ascribed by other entities such as God or as a replication of human nature, rather one has the freedom to choose what is morally the right and wrong thing to do during a situation (Sartre, 2007, p. 28). In relation to my study, I used Freire's model to develop a pedagogical framework that developed a relationship between teacher and student, and fostered freedom of expression. Also, using Sartre's existentialism as a philosophical framework for interpretation, I observed that people in the camp were from diverse religious and cultural backgrounds, and their priorities were to be free of religious oppression. In this sense, I found that the prominent discourses were about existential issues such as independence and liberation from oppressive situations or governments.

Accordingly, Mattei (2016) postulated that the migrants living in the *Jungle* desired social freedom, and inclusion within the communities of their host-state more than anything; however, once they arrived in Calais their hopes of freedom were obscured by the political control and prejudiced that enveloped the community. Additionally, from my observations in the *Calais Jungle*, migrants expressed their anguish in relation to their struggles to find freedom and reconcile the difficulties of changing self-identities. For example, several migrants questioned the existence of god and many asserted that they were atheists. Their expressions about freedom and identity resonated, yet the oppression of life in their homelands and living in the *Jungle* had further suppressed their freedoms and futures. Additionally, my study aimed at representing a *voice* or freedom of expression to refugees living in camps by providing

them with cameras and guidance to construct their own stories. Freire (2015) embraced the ideals of marginalized groups in society, and focused on the development of individuals as “beings for themselves.” This conceptual framework within the study stressed an awareness of the human conditions, and the refugees’ visual, oral, and written representations of life in the *Calais Jungle*, France. The project mostly revealed the importance of intercultural dialogue between migrants and the local population. Also, their expressions resonated ideas of *hope*, and self-identity. The dilemmas they faced between self-identity, societies’ perceptions of their distinctiveness, their own cultural identities facing new cultural characteristics, were enmeshed with the pressures of *time* between the *future*, *past*, and *present*, wherein the past and present states of mind were obscured, the hope toward a positive future were their only goals. For instance, I found that the migrants who focused on the future and goals were motivated to discover new ways of living and adapting to new cultures and identities. On the other hand, others whom felt hopeless waited listlessly in the camp, and became dependent on handouts or entrapped in a life of misery of paying smugglers, prostitution, and drugs as they spent their days waiting to escape across the channel. In this sense, this dilemma points out the psychological challenges and philosophies centered on human phenomenon and existence.

Psychology of Existentialism

Accordingly, Sartre theorized that human beings were pressured in a dilemma between two subjectivities, “on the one hand, the freedom of the individual subject to choose what he will be, and on the other, man’s inability to transcend human subjectivity” (p. 23-24). The latter is from an existentialist perspective wherein

humankind is in a constant dilemma between one's own desires to create a system for oneself and moral convictions, how one "ought" to be. In other words, the battle is within oneself between the idea of freedom and responsibility. In relation to this study, I analyzed the psychological and existential battles that the participants experienced living in the camp and how this ontological argument was represented in their visual, artistic, and poetic illustrations.

Bridging Existentialism and Tribalism

Furthermore, as noted by Maffesoli (1996), the "*communitarian* ideal is experienced in forms of unity and generosity, it is a more or less a conscience manner, a form of being – togetherness and engaged in managing the present, which tries to make as decadent as possible" (p. xiii). Similarly, Freire and Maffesoli recognized that people learn through socialization, conscientiously make choices, and create unity through common ideals. In the case, of the *Calais Jungle*, I could perceive the ideal of communitarianism in that the people created a sense of unity and humanitarian spirit in spite of the harsh living conditions. According to Zemako Jones (interview, July 2016), a refugee who lived in the *Jungle*, he exemplified the need for unity and freedom in the following expression,

The word *Jungle* literally means an area of land lying fallow in the West, particularly in Calais, the term takes on a pejorative connotation clearly exotic, wild, dangerous or unhealthy, because of ignorance and intolerance. In all media the *Jungle* of Calais became the incarnation of the invisible and intolerable inhumanity of chaos. Here lies the political failure of governments, even if they would prefer to label it hypocritically, the land of Calais, a new Disneyland and

pending “Heroic” dreamland. This place is the land of heroes who have crossed thousands of kilometers to find peace and to escape the terror of militias and terrorists. This place, the cell border, is the final stage in our dreams of peace and freedom, no offense to those who will accept it. The union in peace is the dream of all people. We must be together, unite in the “Jungle”, as people who dream of people united in the United States, the United Kingdom or European Union, wherever their origin or skin color...(Jones, interview, July 2016)

Jones’, speech was embedded in the philosophical perspectives of global communitarianism. In essence, he exemplified Sartre’s *Existential Humanism* in that he expressed the prejudice and injustices that governments have ascribed to people, nevertheless, the people maintained hope to establish a safe haven or new identity for themselves through unity and freedom. Most importantly, the refugees in the *Jungle* wanted to sustain a community in order to cope with the challenges of identity struggles and survive psychologically. Jones also participated in the documentary project and with his written piece; he exemplified the narrative of his visual representations. Jones reflected on the political climate of society and his voice expressed the need for unity and generosity of society, which showed an act of freedom and voice, liberating oneself from the oppressors.

Additionally, Jones’ expressions mirrored UNESCO’s mission statement, “No doubt we take comfort in the dream that equality and fraternity will one day reign among mankind, without compromising their diversity” (Strauss, 2005, p. 5). This statement represented Strauss’ vision to preserve diverse cultures while simultaneously maintaining equality and unity amongst cultures.

Indeed, this critical discourse analysis will disclose the self-expressions of refugees living in the *Calais Jungle* refugee camp. From a phenomenological viewpoint this study focused on the themes and worldviews that the refugees expressed within their stories and art utilizing visual, oral, and written representations of expression. Does the poetry, visual, and oral representations impact refugees as “beings for themselves” and establish a sense of identity and independence? Also, how do worldviews reflect the needs of refugees and migrants? Accordingly, the following literature focused on storytelling methodology as a way to heal the emotional and psychological traumas that displaced people encountered from their homelands of war, their journeys of escape, and their resettlement countries.

Storytelling and Displaced People

A recent report (2018) by UNESCO addressed the psychological challenges related to the displacement of refugees. As noted by UNESCO representatives of the education sector (2018), “Identity struggles and acculturation stress were subtle, but very profound challenges affecting uprooted refugees who needed to reconstruct identity and belonging” (p. 24). Accordingly, qualitative research explored digital and narrative storytelling as a tool that helped refugees to reconstruct and reconcile with self-identity issues, and to cope with the traumas of war within refugee camp settings. Additionally, UNESCO stressed that further research related to projects that incorporated expressive and creative pedagogy was essential toward understanding the needs and perspectives of identity transformations of refugees. Also, the aforementioned article represented UNESCO’s mission statement to support future projects related to emic perspectives of refugees. Indeed, my project and thesis study exemplified their missions to investigate

refugee stories, and it is hoped that this study would be expanded to other camps worldwide. The following studies exemplified diverse storytelling models within camp settings, as well as formal classroom settings.

Visual and Theatrical Storytelling Models

Pearce and McMurray (2016) created a visual storytelling project within a community of South Sudanese refugees in Alberta, Canada. The study was built on community engagement action in order to integrate immigrants into their new cultural environment. The project illustrated refugee voices through *Photovoice*, which was used as a tool to capture their expressions and portray their identities. Also, this technique aimed to reconstruct public and institutional perceptions of resilience among South Sudanese woman who were displaced, and had to recreate their lives in their host countries. According to the researchers, the term resilience tied to refugees was often misinterpreted due to negative connotations related to the psychological affects of traumatization. Such stigmatization delayed refugee women's opportunities to obtain employment, integrate in their host countries, and recover from their past experiences. The findings of the project revealed visual and oral discourses of Sudanese refugees relevant to their needs toward recovery in the community. In this sense, the project helped the participants to heal from their past traumatic experiences, to have their voices heard by the locals, and become independent people. Additionally, the project represented the processes of resilience, which shed light to specific socio-psychological needs of the people.

Moreover, Green and Kloos (2007) also used Photovoice to engage refugee youth living in displacement camps in Northern Uganda with conversations about community

issues. As noted by the researchers since 1994, Photovoice was known to social science researchers as a method to construct knowledge and cultural understanding of participant viewpoints. The study consisted of twelve Ugandan refugee students in secondary level education and an unemployed teacher who volunteered for the project. The students were given weekly Photovoice assignments for six weeks. They were asked to tell stories and experiment with different photocompositions. The topics of the stories were as follows: (a) What was like to be a student at the school; (b) What it was like to live in the camp; (c) What it was like to be a member of their household, (d) What it was like in their village; and (e) What it was like to go back to their old school (the students were taken on a field trip to visit their original school in order to make decisions on new development plans). Once they photographed images that represented their stories, they discussed the meaning of their images with the group. The purpose was to improve their perceptions of self and community wellbeing, and to hasten community change. The researchers emphasized the refugees' labeling as traumatized people. Such labeling resulted in stigmatization against them, which stunted individual and community progress. The study showed that Photovoice engaged and stimulated participants to reflect and express their needs. Additionally, their stories and visual expressions helped service providers to understand their needs in order to better assist individuals, as well as make progress in the community. Likewise to Pearce & McMurray (2016), and Green & Kloos (2007), social researchers found photographic imagery as an effective tool for social change.

Furthermore, a recent ethnographic study, Lenette, Cox, and Brough (2015) used digital storytelling methods on African refugees displaced in Australia. They highlighted the educational facets of digital storytelling, which incorporated story construction

through visual and oral narrative. Reflectivity was also enhanced for the refugee participants, which allowed them to have interpersonal discourse with other members of the study, as well as share in depth perceptions and feelings about their experiences. Themes such as resilience, achievements and hopes, and children's wellbeing were expressed during the process of storytelling. Also, the researchers stressed the importance of listening to stories in relation to building relationships irrespective of professional practices. They emphasized the need of refugees to have friendships. Most importantly the researchers found the value of documenting stories or creating a family album for them to show to their families in their homelands, and to pass on their family story to future generations.

Moreover, as noted by UNESCO (2018), "Post-traumatic stress and depression were very common in refugee populations and tend to affect their educational and occupational success" (p. 24). The aforementioned studies illustrated positive outcomes on mental wellbeing through visual storytelling within refugee populations. Also, self-identity in relation to displaced people and their perceptions of self in their host countries and new homelands.

Accordingly, theatrical performance and written storytelling were linked to recovery and individual transformation for refugees. Bhoji (2016) ethnographic study illustrated refugees' and asylum seekers' *performative* resistance against the oppression of European asylum laws. The displaced peoples' resistance to the law was in relation to the isolation and exclusion, which "federal-districts of the German state mandated that asylum seekers and refugees were not permitted to leave the district in which the immigration authority office at which they registered was located" (p. 84). The researcher

toured with refugee theatre known as *Die-Asyl Monologe* (Stage for Human Rights), and viewed seven different theatrical performances throughout Germany. Using a collaborative framework, the story plots were chosen through interviews with refugees interested in performing their stories to the German public. The aim of the study was to show how the refugees transformed themselves, and disseminated human rights perspectives to European audiences in order to portray their needs as *insiders* of society rather than as *outsiders* within European society. Also, theater was portrayed as a space for refugees to express their political activism whereas in camps they were not permitted to have a political voice.

Another recent study by Kashaka (2013) examined the benefits of Drama Therapy programs in an East African refugee camp wherein displaced people were faced with atrocities of disease ridden and violent conditions. The researcher posited that Drama Therapy could ease the symptoms of post-traumatic stress disorder. Also, the study was constructed on the model of Paulo Freire's *Pedagogy of the Oppressed* where in "People living in camps were perceived as both criminals and victims, and were forced to live side-by-side in a camp with few available resources" (p. 21). In this sense, using performance and creative photography the refugees could express their stories while advancing their language proficiencies.

In short, this study illustrated that theatrical performance could provide a space of refuge for refugees to confront their trauma, fear, and devastation that haunt them, as well as cultivate relationships within the camp to strengthen recovery" (p. 54). Also, more modest approaches toward understanding marginalized population used oral storytelling through voice recordings. Often, vulnerable populations are sensitive to visual

performance recordings, and researchers must find ways to help them and understand their issues within a culturally responsive medium.

Oral Storytelling Models and Culturally Responsive Techniques

Charbonneau-Dahlen, Lowe, and Morris (2016), investigated historical events of the maltreatment of two Plains Native American tribes using the Dream Catcher-Medicine Wheel model as a way to enhance storytelling about their experiences in boarding schools. The researchers aimed to identify the health challenges faced by the survivors of the Native American boarding schools, and discover how the survivors resolved the health challenges over time. Using the Dream Catcher or Medicine Wheel, which were ancient symbols used by Plains Native American people in order to help them to understand phenomenon or things that were not seen because it represented ideas and not physical objects. The Medicine Wheel-Dream Catcher focused on four aspects of human wellbeing: (a) mental (b) spiritual (c) emotional, and (d) physical. Accordingly, interviews were conducted in a culturally responsive manner. In this sense, the participants used ceremonial practices to portray their stories, which included wailing or intense crying to express hardship and grief. Their grief represented certain events that induced anguish upon their souls, and by using the Medicine Wheel or Dream Catcher they were able to express the mental, physical, emotional, and spiritual pain that they endured while staying at the boarding school. The findings illustrated the following themes: (a) breaking of the spirit through verbal insults from teachers, (b) physical abuse and humiliation, and (c) sexual abuse. Additionally, the results revealed that all of the Native American children were subjected to hard labor, physical, emotional, and mental abuse. Indeed, this study revealed how culturally responsive storytelling could help

vulnerable populations to express their grief, as well as assist service providers to find best recovery solutions.

Moreover, further studies revealed similar outcomes for both participants and social workers. Fuertes (2012) conducted a study with indigenous people in the Philippines using story sharing as a culturally responsive way to help people heal and understand their traumas. The purpose of the study was to transform the negative effects of trauma toward constructive effects at both the individual and societal levels. As noted by Fuertes (2012), he developed storytelling groups at two levels: (a) workshop 1, sharing individual stories, and (b) workshop 2 revisiting their stories and creating themes to their narratives. The findings indicated that the storytelling process helped the participants to transform their emotions, and to develop inter-connectedness to the world. Indeed, such projects illustrated positive interventions for displaced people and their need to have a voice in society. In the next section, I discussed studies relevant to the use of technology as a way to foster learning through creative and performativity modes of expression for oppressed populations.

New Literacies, Narrative, Poetry, and Filmmaking Models

The *Calais Jungle* project incorporated *New Literacies* (Rueda, 2013), wherein Internet and media tools were not a technology issue, rather a context in which literate skills were displayed and constructed. In relation to this study, the participants learned about visual and narrative storytelling utilizing media tools such as cell phone cameras, social media, and other digital applications in order to construct and communicate their expressions. This project mirrored other current studies that have been conducted relevant to digital storytelling and poetry, which was compatible to the educational needs of

refugee children. Accordingly, Emert (2013), the researcher of a study conducted in a Southeastern public school district in the United States, stated that since 2011 there was an increase in refugee students in the U.S. schools, and educators were ill equipped to providing appropriate and effective teaching techniques that fit their psychological and learning needs. Most refugee children have traumatic psychological problems as a result of physical and emotional trauma that they encountered in their homelands, during their travels, and in their host countries (e.g., interview, Doctors without Borders). As noted by Janet Hannah (2007), “Trauma is commonly caused by physical and psychological symptoms, disrupting the ability to concentrate or study” (p. 8). In this sense, it is necessary that schools and professionals provide adequate trauma counseling.

Moreover, Emert’s study aimed to create a literacy program shaped around multi-literacies foundations for refugee students whom were struggling to meet the Basic English competencies, as well as provided a medium of expression and creativity. In doing so, the teachers developed a summer program that incorporated digital filmmaking as a way to foster intercultural learning communities wherein they worked closely with peers and teachers. The teachers developed a curriculum that allowed the students to reflect and write poetry based on “Where I am From,” they utilized analogies to engage the students in metaphorical thinking about their cultural knowledge. For example, one student wrote a poem “I am from Music”, which represented his or her individual and cultural identity. Subsequently, the teachers implemented visual and oral strategies for the students to describe their poems visually, so that they could begin to reflect on how they would construct their movies. Once they completed the writing process, the students worked with teachers on the technical and creative aspects of making their films. Indeed,

this project resonated the methods of my research with refugee self-expression in Calais, in the sense that the narratives represented a snapshot of the students' intercultural experiences and freedom of expression through documentary storytelling.

Furthermore, another recent study conducted by Bingley (2013), examined how filmmaking established community ties as an acculturation resource for resettling refugees. As noted by Bingley (2013), media are a powerful political voice for indigenous people, as well as a change agent to recover cultural identity. In brief, his research revealed that the process of making films benefitted both the refugees and local communities as they both gained an understanding, compassion, and acceptance of their inter-cultural identities. The study also revealed how intercultural dialogue was a key aspect of humanizing people, and developing open dialogue between groups.

Moreover, studies have revealed a gap in understanding the needs of refugees, and how education played a crucial role in intercultural understanding and inclusion, which promoted empowerment to marginalized groups. A recent study by Markéta Bačáková and Alison Closs (2013), examined the barriers to inclusive education of refugee children in the Czech Republic. As noted by Bačáková & Closs (2013), barriers to refugee education were a result of lack of governmental support. The support needed for schools to improve refugee educations were: (a) teachers' lack of experience and training qualification, (b) schools' lack of information on the specifics of refugee education and individual information about the educational history of refugees, insufficient home-school cooperation, (c) inappropriate grade placement and; (d) lack of knowledge of sources of funding and of purchasable resources (Bačáková & Closs, 2013, p. 206).

Similarly to this study in the Czech Republic, host countries lacked in support to educate refugees from a multitude of cultural backgrounds, and were in need of appropriate psychological and pedagogical models. The aforementioned filmmaking and writing techniques, as well as my project, conveyed a correlation between new literacy or multi-literacy techniques and the development of self-expression of refugees. Since filmmaking incorporated visual, reading, writing, oral, and aural literacies, this approach showed a way to empower refugees in constructing reading and writing competencies, as well as developed cross-cultural connections between themselves and communities.

Likewise to Paulo Freire's conception of *conscientization*, the processes of filmmaking incorporated learning processes, such as: (a) exchanges of ideas and a confrontation with the world, (b) invention and transformation of identity and; (c) above all, it is a social task, which emphasized a critical focus on the problems of the world.

Additionally, as noted by Geres (2016), teachers in resettlement countries were not prepared to teach refugee students, yet teachers could be the best influencers of resilience, and well-being for students who have undergone forced displacement. In Geres' study, teachers used storytelling and free writing techniques for their students to understand their identity, as well as help teachers to know their students' needs. The students' stories revealed their challenges that they faced as forced migrants, and how they coped with the tragedies in their homelands, during their journeys, as well as their resettlement country.

Although the aforementioned studies showed connections between the healing effects of storytelling in relation to displaced populations, living in host country settings, in this sense, there was a lack of studies related to refugee educational needs within

refugee camp settings. Therefore, I think it is imperative for further research in relation to storytelling models in order to develop more awareness to the public and policy makers about the needs of refugees. Additionally, awareness and activism related to education as a basic human right should be at the forefront of humanitarian issues. In the following literature, education as a human right was addressed in the following studies, and portrayed the perspectives of teachers' experiences in camp settings.

Teaching in Refugee Camps

A recent study highlighted the historical development of education for refugee children through programs led by Intergovernmental Organizations (IGOs), and emphasized educational humanitarian rights centered on Jewish refugees of the post-Holocaust era and how their education was handled by IGOs (e.g., Warner, 2017). This historical framework also brought fourth inquiries on the development present day issues relevant to the Syrian Civil War, and Syrian children living in United Nations refugee camps in Jordan and Turkey. According to Warner (2017), "Traditional humanitarian responses had been based on three key "pillar", which are food, medicine, and shelter" (p. 8). Warner stressed that a fourth pillar of humanitarian aid must be added to international human rights laws, which is education for all refugee children regardless of country or status. She argued, "uneducated children run the risk of a future where development stagnates, chaos, violence and impunity spurred by lack of knowledge run rampant" (Warner, 2017, p. 8). Warner examined the archival works written about the educational practices and challenges within two United Nations operated refugee camps in Jordan and Turkey in relation to education as a human right. The findings indicated a positive outcome for refugee children living in regulated camps that provided education. For

example, in June 2016, in the Za'atari camp in Jordan, 30,000 children resided in the camp, yet 20,771 were enrolled in the camp school (e.g., Warner, 2017). The challenges that were faced by the regulation of education were accessibility for child to attend the school and formal teacher training for refugee camp settings. Indeed, this research highlighted an important issue related to developing humanitarian rights toward education and future of individuals and society as a whole. However, there was a lack of research in the area of education and pedagogy within both regulated and unregulated camp settings, in particular in European camps. Moreover, Warner's study opened the lens to international laws established historically by European nations with the aftermath of the Second World War, which shed light on inquiries relevant the contemporary situation in refugee camps in Europe. Warner's thesis draws my attention back to the Calais *Jungle* with inquiries related to the politics of the situation of refugees living in conditions similar to Post World War II camps.

Education and the *Calais Jungle* Camp

A study conducted by Bengtsson (2016), addressed the debate on education as a human right in relation to the Calais *Jungle* camp. According to Bengtsson (2016), the University of Birmingham, England, argued that the residents of the *Jungle* camp faced living conditions that failed to meet basic standards set out by UNHCR, which claimed that occupants of the *Jungle* were not true refugees (Bengtsson, 2016,). In response to the neglect of UNHCR, volunteers including Bengtsson's "School Bus" project set out to support the Calais refugees. His project supported the side of the debate on refugee education, and he converted a double decker bus into a mobile classroom for refugees to heal from their traumas, and learn skills necessary to become independent people living

in European countries. By January 2016, Bengtsson collected all of the funding and resources to start the School Bus project. The pilot phase of the project included teacher training both in-person education and online training, which prepared volunteer teachers to educate refugee populations. Also, educational resources were developed, which included language development through cooking, which used traditional French recipes as a way to educate refugees about the language and French culture. In June 2016, the second phase of double decker bus conversion to a classroom was completed, and the researcher's crew drove the bus to Calais to start the educational practices with refugees. The goals of the researcher aimed to provide quality education to refugees, quality curriculum wherein refugees participated in learning activities, and to identify refugees with skills. Bengtsson stressed that it was important for the public to perceive refugees with skills because they are stigmatized by society as uneducated and not fit to care for themselves.

Indeed, while I conducted my project in the *Jungle*, I observed the School Bus and a volunteer working there. As I walked back from the family enclave of the *Jungle*, I saw the double decker bus. I walked over to it, and asked a volunteer if I could see inside. She did not welcome me to go inside, and she simply stated that it was a place for refugees to come and relax while doing activities.

Furthermore, my focus in the *Jungle* was at the school named *L'École Laïque des Chemins des Dunes* (secular school on the pathway to the dunes). Interestingly, a Nigerian refugee and volunteers had constructed a school for adults and children. The school was built of lumber poles covered with plastic siding materials, and a wooden plank flooring inside the structures. Although the volunteers kept it as clean as possible,

the area was filthy with rats scurrying around the shelters. One teacher who was living in a shelter stated “ I slept well last night, except for the rats that came to visit, but there was no food so they left.” Indeed, there were rats because one had run toward me as I was interviewing some teachers. Within this enclave, there were (a) two makeshift schools, (b) a community center, (c) a living space built of temporary materials, (d) a trailer, two out house toilets, (e) at the center was a playground for the children to climb, swing on ropes, and (f) a slide from atop the playhouse. The Nigerian refugee who created this community and school area stated that it was necessary to have socialization and education for both adults and children living in the *Jungle*. He also expressed that the school had eased a lot of violence between groups in the *Jungle*, and attracted people who were interested in teaching refugees about languages through fun learning activities.

Furthermore, one notable educational project that I observed during my time in the camp was the SLAM poetry project. The teacher of the SLAM project created poetry writing and performance seminars for adults to express their stories, as well as engage them in political activism related to fundamental human rights issues. He stated that it was a form of therapy for the refugees, because it engaged them in inter-personal expression between groups of people. He also stressed that the activity helped the refugees to balance their psychological needs and critical attitude and courage. The philosophy of *L'École Lâique des Chemins des Dunes* was to help refugees to acquire English and French language proficiency, as well as help them to heal and develop a sense of community, while they awaited their asylum status.

Additionally, one year after *L'École Lâique des Chemins des Dunes* (2015) had opened, the French government, established a regulated school named *Jules Ferry* on the

outskirts of the *Jungle* and the regulated camp. When I visited the camp during the summer of 2016, *Jules Ferry* just opened, there were only two teachers and refugees complained that they weren't teaching. Also, many refugees did not register their children to attend the school because they did not want asylum in France, because their goals were to live in the U.K. Indeed, many refugees in Calais sought asylum in the U.K. because that was their hope, and many had family members living there. Indeed, this posed many questions about issues related to the political aspects of immigration in the U.K. and France, how could government schools encourage refugees to participate in education in France? Accordingly, few studies have been conducted about the educational processes of teaching and education management in refugee camps, especially in unregulated camps. However, humanitarian organizations such as UNESCO recognized the issues, and addressed the importance of mobile learning as a useful educational tool for refugees living in camps. Also, currently, other issues such as teaching in camps and the needs of educators and refugees was nil. As noted by UNESCO (2018), "Teachers of refugees need to be prepared and supported to operate in the most difficult conditions: To activate and engage highly diverse, illiterate and traumatized students with limited host language skills" (p. 38). The problem of regulated schools in Calais were indeed related to politics, a lack of understanding the needs of refugees, and preparation for teachers to handle the situation and create a positive learning environment that engaged children and adults in learning languages. The focus was too much about the status of the refugees rather than their futures as potential European citizens. I agree that there was a dilemma between government policy and education as a human necessity. However, the focus here is about the lack of knowledge and research about teaching in refugee camps. During the writing

of this literature of review, I have found gaps in studies about the instructional needs for refugees and teachers.

Furthermore, Wa-Mbaleka (2013) examined the experiences of teachers working in African refugee camps in order to explore instructional designs that engage war victims. She stated, little has been reported on how untrained teachers who work with internally displaced people learn to teach and design instruction. Furthermore, instructional designs were studied mostly in academic settings, and focused on ministries of education designs that work in regular classroom settings. Likewise, Wa-Mbaleka's findings illustrated that "mainstream classrooms have a common assumption that students eventually share the same needs" (p. 177). However, refugee students need individual plans, which the ministries of education could design to fit the different needs of internally displaced students.

Moreover, Benmak's & Chi-Ying's (2017) study addressed the psychological needs of refugees who have endured trauma. They emphasized the need for counseling therapy in order to create awareness about mental issues that may led to misdiagnosis or inappropriate learning designs that may harm the individual. Although, learning designs were present in some current studies pedagogical philosophies are also lacking in recent educational research related to war victims.

Philosophical Models Related to Educational Research and War Victims

Weston (2017) explored the theory and practice of the pedagogy of forgiveness from the perspectives of Israeli and Palestinian conflicts. She pointed out the challenges of the concept of forgiveness which were ingrained in personal definitions of the meaning and practice of forgiving. Weston questions whether forgiveness could be taught because

of the arbitrary perceptions of the concept. Her study investigated the perceptions of forgiveness of Israeli and Palestinian people in order to find whether or not a practical pedagogy of forgiveness could be conceived. Through interviews and a thorough analysis of the conception of forgiveness, she found that pedagogy of forgiveness could be implemented within classroom settings. Such pedagogy could be a model for teachers working in camps as well. This concept or theme within the curriculum enacted a reflective and analytical process of learning for internally displaced people. It allowed people to think critically about their situations and expands on their worldviews. Weston's study contributed to not only a theoretical model for educators to implement in their classrooms, rather an insider's perspective on the thoughts and expressions of victims of war.

Furthermore, Mereng (2010) conducted a study in the Kakuma refugee camp in Kenya. He discovered that strong support and leadership was essential to developing community ties that support children's education. Affolter, Friedrich, and Henry (2002) evoked links between Non-governmental organizations' (NGOs') support agencies and strong local support for refugee education in a camp in Azerbaijani. This study suggested that the failure to provide quality formal education to the children was due to a lack of provision from NGOs and a lack of local support to provide educational leadership. Both studies provided a strong correlation between ideological content within oppressed regimes and the philosophical conceptions of educational leadership to meet the needs of children living in refugee camps.

Moreover, a study conducted by Strekalova, Ekaterina, Hoot, & James, L. (2008), explored the needs of refugee children living in the United States, and the lack of

preparation on the part of teachers to provide adequate responses to their needs.

Likewise, to the *Calais Jungle* refugee camp, Strekalova, Ekaterina, Hoot, & James, L.

(2008), study stressed the urgency to prepare educators for the needs of refugee children.

Additionally, leadership attitudes and understanding of the atrocities of war were essential for the development of host countries to ensure the improvement of life for refugees. The aforementioned studies mirrored Freire's assertion that it is essential for teachers to know their students' world before they adopt teaching strategies, and embrace philosophies that support liberation, which represents their students' voices in society.

Perspectives on Education in the *Calais Jungle* Refugee Camp Setting

In the case of the *Calais Jungle*, according to the Director of Doctors without Borders (e.g., F. Esnée, interview, June 2016) between May and June the population of the *Jungle* had increased to more than 7000, and there were more than 800 youth occupants living in the *Jungle*. Countless were unaccompanied by an adult and live in oppressive and unhealthy conditions. Their only hope was to escape and to cross the British Channel via stowaway into cargo trucks, trains, and ferries. The youngest children were between ages newborn-16, and had minimal learning and play activities provided for them. Additionally, nearly 2.7 million Syrian children were forcibly displaced from their homeland worldwide, and were out of school. This crisis brings forth inquiries relevant to the educational and human rights of migrant children. It is essential that children live healthy, and develop skills and knowledge through socialization before their childhood slips away (e.g., Stern, 2015). What educational support did the French government provide during this crisis? How did the government respond to the needs of the children? Why were refugees supporting their own education in France?

Accordingly, with the establishment of *L'École Laïque Chemin des Dunes*, was created by volunteers and refugees, which exemplified the educational and social needs of the people living in the *Jungle*. I observed the pedagogical perspectives of the volunteers and refugees, which resonated the tone of Lev Vygotsky philosophy of child development and learning. Vygotsky (1978) speculated that children's play mirrors the way they perceive the world. He theorized that a correlation between the way children play and compulsory activities reflects children's perspectives and learning development of their daily life experiences. Similarly, in July 2015, Zemako Jones, a refugee volunteer, established the school, *L'École Laïque Chemin des Dunes*, with volunteer teachers (unofficial) who provided English and French language classes for the children. His conception of learning for the children reflected Vygotskian pedagogy of play, as he believed that refugee children required more play and socialization activities than what regular students in public schools had provided.

Additionally, *L'École Laïque Chemin des Dunes* provided adult education as well. Jones and other volunteers strove to provide a learning environment whereas adults would feel comfortable to come to learn and socialize. For example, the school convened in an enclave on the south side of the *Jungle*, built of five makeshift structures, a trailer, and three outhouse toilets. At the center of the community space, a playground was constructed for children to play. The volunteers worked daily to provide adults and children with learning activities from 7 a.m. to 7 p.m. The children's school generally started at 2 p.m. and convened until 5 p.m. I observed volunteer teachers who lived inside the school community commune waking up around 10 a.m.-11 a.m. Inside the children's school, there were neatly piled books and writing resources with 10 school desks, a line

with children's writings and drawings, and a globe that I had provided for the school. The teachers had access to Wi-Fi and one computer. The teachers had divided the small space to have a desk area and reading center with rubber puzzle mats for the children to sit and read.

Additionally, the adult school allotted two makeshift structures that functioned as a classroom and the other as a community room. The community room had sofas and coffee tables along the sides, and in the center was a long rectangular table, which often had snacks and drinks for refugees to enjoy socializing with their friends. Also, a small workout area with weights and a radio allowed people to enjoy some fitness activities.

Moreover, upon my observations in the community and school space (May through July 2016), my thoughts reflected on Paulo Freire's associated theme against critical pedagogical models that represented colonialist perspectives toward indigenous cultures. As I observed the children engaging in playful activities, my thoughts veered toward similar events during the WWII era, as I observed listless human expressions that enveloped the atmosphere. My past experiences making a number of WWII documentaries, particularly in this case focusing on Nazis concentration camps, I have developed a rich understanding of the Holocaust. During my observations in the *Calais Jungle*, I reflected on the "model" Nazis concentration camp known as Terezín, wherein the Nazis forced the inmates to cheerfully go about daily activities, and staged the ideal living conditions in order to show to the world the "generosity" of Nazis regime.

Likewise to Terezín, the French Commissioner at UNESCO, stated to my co-researcher (Jean) and I during a meeting after our initial filming, that he would have liked to see more of the Grande Synthe camp. This camp was located at the outskirts of

Dunkirk, France, about 40 miles from Calais. Indeed, we filmed in the Grande Synthe camp, and we were also warned by refugees to be inconspicuous about filming because the volunteers were not acceptable of filming in the camp. However, this camp represented the “pride” of the French Commissioner because it was clean and hygienic, the people had plenty of food and basic necessities, flushable toilets and showers were provided, as well as schooling for adults and children. Upon entering the camp, I noticed how relaxed the women appeared in comparison to the *Jungle*. Also, I was aware of *Jules Ferry School* at the outskirts of the *Jungle*, as noted by the French Commissioner (2016), the government was working on a public schooling for refugee children. So, when we arrived in the *Jungle*, I questioned Zemako Jones and other volunteers about the *Jules Ferry School* and whether I could observe the classes. They responded that there was no organization at the school. The school was not well supported with a full faculty to handle the increasing child migrant population, and they did not allow visitors to observe there.

Furthermore, a recent comparison between the present day refugee crisis and WWII, written by author, Milan Kubic (2016), stated that the unprecedented numbers of asylum-seekers coming into Western Europe was catastrophic “tidal wave”, similar to WWII. However, the remedy for such a humanitarian crisis was attributed to President Harry Truman’s fight with Congress to allow refugees to enter the U.S. and provide funding to improve camp conditions. This article showed how much political leadership was needed in solving humanitarian crisis, the people cannot fight alone, and they need government support for justice.

Moreover, when the conditions were likened to such abuse and dehumanization of the people, one must ponder the notion of whether human rights exists, and not be oblivious to the historical past. Similarities in authoritarian behaviors, and strategies to expel migrant groups to the event of WWII, make a clear appearance in France today, especially in the *Calais Jungle*. In this sense, it is necessary to examine the philosophical underpinnings within the community structures within the camp such as the perceptions of teachers and/or the refugees themselves.

WWII Camp Philosophies and the Holocaust

As noted by Warner's (2017), archival study that "highlights historical development of education for refugee children, through programs led by Intergovernmental Organizations, as well as emphasized the importance of education as part of current humanitarian interventions in accord with the Syrian Crisis" (p. 9). In 1948, the United Nations adopted Universal Declaration of Human Rights, which outlined the basic freedoms and rights afforded to all human beings. Education was included as a basic human right as stated in article 26, everyone has the right to education, "education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms" (Warner, 2017, p. 10). In this sense, since WWII were conducted to develop an educational system and pedagogy for refugees living in camps. With the aftermath of WWII, because of war torn Europe, and a lack of proper housing, Jewish people were living in camps. The United Nations established legal educational rights and educational facilities within camps throughout Europe. Such studies about pedagogies within camp settings were

relevant to the recent Syrian Crisis and as Warner (2017) pointed out similar issues were being echoed today in camps worldwide.

Accordingly, a recent historical analysis of the Terezín camp examined the disloyalty and atrocities that the Nazis besieged onto humanity. Javore (2015) in her study explored how the arts became the foundation of curriculum that shaped the lives of inmates living in misery. Additionally, at a personal level, visiting Terezín in 2005, for the making of a WWII documentary, I connected to Javore's viewpoint about the clandestine Nazis town. The oppressive atmosphere combined with the *pseudo* jovial activities in Terezín, as noted by Javore, were paralleled to my observations and thoughts of the activities organized in the *Calais Jungle*. In Terezín, the streets were sinister, buildings resembled the somberness of oppressive regimes, the silent wind seemed to whisper the voices of the past, reminisce of old WWII installations and artillery appeared to exclude any possibilities of hope and progress. In 2005, Terezín remained a lost and nostalgic town of WWII and Nazis relics.

Furthermore, Javore's study represented a correlation between ideological content of Nazis concentration camps, and the influence of ideological conceptions of life in the *Calais Jungle* as I observed the perceived attempts of volunteers to entertain and educate the refugees. For example, one day, a grey and cold day in the *Jungle*, a small group of French musicians dressed as clowns with mandolin and flute, entertained some of the refugees on the other side of the fenced camp. The scene was reminiscent of camp inmates during WWII and the attempts of a few Samaritans to provide a little cheerfulness for the miserable human beings living under despotic regimes.

Moreover, filming in the *Jungle* was very difficult because mostly volunteers working in the camp, discouraged the crew and I from filming, even as we presented our documentary as a humanitarian project to give a *voice* to the refugees. Additionally, some refugees made comments that we should not trust the statements of humanitarian organizations such as Doctors without Borders and UNESCO. A current report indicated volunteers in the *Jungle* sexually exploited refugees and children (Bulman, 2016). As an attempt to preserve the integrity of charity workers UNHCR made a statement to the government of Calais to initiate a “no tolerance” policy in the *Jungle*. However, this represented a mere scandal to cover up the fact that the *Jungle* was not a legal migrant camp and governments’ negligence to provide safety. There is no doubt that such crimes existed in this unregulated camp in Calais, France, from my observation and conversations with the people and professionals as well, one could only imagine the conditions likened to concentration camps during WWII, whereas governments attempted to cover up the crimes against humanity to the public.

Accordingly, as noted by Javore (2014), in Terezín, the Nazis covered up the insanitary and inhuman conditions to the Red Cross Team. In doing so, they crafted an ideal community whereas they had performances of Verdi’s Requiem resonating in the streets, and bouquets of flowers to brighten the windows as the aroma of baked bread filled the air. Likewise, Javore stated (2014), “Residents were forbidden to provide any information that could have given the Red Cross Team reason to assume that they were being lied to” (p. 6). The atmosphere of Nazis occupation and deception represented similar experience that I had during my study in the *Calais Jungle*, government officials in France were not enthusiastic to hear about our project in Calais, as well as some of the

volunteer workers. In fact, many volunteers had responded to us suspiciously and with authoritarian voices they were against interviewing and filming. This surprised me because volunteers and residents in most emergency and crisis situations usually welcomed media to publicize awareness of humanitarian need. As noted by documentarian, Nili Dotan in a correspondence letter, she mentioned that “often volunteers have different agendas and want to control everything like a “mafia” and they were perhaps fearful that the migrants would gain better living conditions after telling their stories” (personal communications, 2018). At any level the politics within regulated and unregulated camp settings mirrors similar situations experienced by Jewish people during WWII.

Another recent comparative study of two educators during the Holocaust, revealed their experiences, and how they responded in opposite ways to the same reality of oppression and horrific reality of death. The comparison touches on the essence of educator’s identity. Author Moshe Shner (2015) inquired into whether we view teachers as civil servants who obediently transfer the commonly expected knowledge of their society to future generations or do we expect them to resist evil and lead their society to a better reality? The two teachers in this study, Korczak and Katzenelson, were both of Jewish decent teaching in the Warsaw ghetto during WWII, and they actually met one another. Both had opposite teaching methodologies. Korczak adopted a Stoic approach to adapting himself, as well as his students to the horrific fears of death, literally preparing them for the death camps. His educational focus on aspects of Stoicism expressed “The ethical imperative to live according to the postulates of nature that man has to accept the ruling nature including death” (Shner, 2015, p. 212). Sadly, this philosophical stance

silenced his students to accept their journey toward the death chambers of Triblinka. In Shner's philosophy, I perceive what Freire coined as "fear of freedom" that oppressors attempted to ingrain in the minds of their victims as an "attempt to 'tame' the real through concealment of the truth" (p. 47).

Contrary to Korczak, Katzenelson embraced a Zionist philosophy of life and teaching utilizing song writing and singing to inspire his students to resist oppressive regimes. Katzenelson (2015) echoed the spirituality of the ancient biblical text *On the Rivers of Babylon* "the despair of the ancient exiles-the despair of the ghetto Jews" (p. 215). Katzenelson's spiritual songs entitled, *Songs of Hunger* and *Songs of Cold*, demonstrated his philosophical teaching utilizing techniques to strengthen the spirit. The songs progressively gave a *voice* to his students living in the Warsaw ghetto, as they were able to express the unbearable suffering. Additionally, he taught his pupils bravery through poetry writing, which "praised the heroism of the individual who struggles alone with no divine support" (p. 217). In essence, Katzenelson taught his pupils to become change agents rather than obedient servants to society. Although, he could not save all of his students from the extermination camps, he protected their identity and dignity by giving them hope and a *voice* in society. He taught them martyrdom, which provided for his pupils a view that death is not the end of their existence.

Shner's study generated inquiries relevant to my study in that his analysis mirrored the philosophy that Freire (2005), especially with the case of Katzenelson, that "education is a political act" and teachers are facilitators to assist oppressed students to become liberators of themselves (p. 112). Likewise, Freire viewed liberation in terms of resistance against oppressive regimes by giving them a *voice* in society. As noted by

Warner (2017), education is as vital to life as food, shelter, and water. People need to have the support to learn about their world and to develop the skills to have a voice in society in order to sustain progress in the world. Warner (2017) stated, “Education is necessary for an individual to move forward in life and take advantage of all other human rights” (p. 20). Without the support of education in refugee camps the world will face a “lost generation” similar to what happened with aftermath of the Second World War.

Furthermore, Allen’s (2011), study explored how “Dominant discourses have left refugee voices absent and lacked the agency to affect contingent changes in the individuals life” (p. v). Allen defined the term *refugee* within UNHCR guidelines. The discourse restricted the definition to geo-political and legal discourses. For example, women fleeing gender persecution, fleeing rape, female genital mutilation, family planning, forced abortion are not considered refugees according to UNHCR’s list of refugee status. Therefore, they cannot qualify for refugee status and obtain the benefits under human rights laws (e.g., Allen, 2011, p. 43). Allen’s study focused on issues of dominant discourses, which is important to the critical framework of the needs of refugees. In this sense, few studies were found relevant refugee discourses and projects that provide a voice to refugees and migrants. Although UNHCR’s purpose was to provide efficient asylum processes for people in need of refuge, the process was often lengthy and it takes months before a decision is made. However, it is imperative that people awaiting their status living in camps in unhealthy and dangerous conditions have a right to education and other basic rights. Moreover, in the following I highlighted some recent documentaries about the stories of refugees. Little is known to the public about the processes and conditions that refugees must endure for long periods of time, therefore I

thought that it was important to acknowledge the use of documentary techniques to disseminate information about refugee issues and give a voice to them.

Filmmaking and Photographic Image Techniques and Refugee Voices

Documentaries and the Refugee Crisis

A recent documentary (2018), *When Paul Came Over the Sea* by Jakob Preuss showed compelling images and stories of the daily life of migrants as they crossed the harshest terrains of the Sahara Desert and political borders of Africa in hope to reach Europe where they dreamed of creating a better future. The documentary portrayed the story of Paul, an African migrant, about his escape from Cameroon to the coast of Spain. Paul had traveled across the Sahara Desert by foot and the sea in a rubber boat from the coast of Morocco to Spain where he found himself as one of the only survivors. Because of the economic situation in Spain, he decided to continue his journey to Germany in hope to find a place of refuge. Upon meeting Paul in Spain, Jakob, the director of the documentary, decided to live the life of a migrant in order to fully understand their daily lives, and the processes of asylum, as well as help Paul to integrate into the European culture.

This documentary was unique to this study in that Jakob was an active participant in a migrant's life. Although, his intentions to help Paul were beneficial, the legal system had left him in limbo, and living in forests as he awaited asylum status in Europe. Indeed, Jakob helped Paul by giving a space to live and guided him with the process of asylum, yet they both realized that Paul needed to discover life as an independent man. For example, when Paul came to he had to be left alone in order to learn the culture of Germany, and to develop language and independence. A scene with Paul waiting for the

bus illustrated how Jakob detached his friendship for the sake of Paul's integration. The scene depicted Paul's difficulty with taking a bus to the immigration building in Berlin. He had a prepaid ticket for the bus, but the driver would not take him because the bus required coins. After a long wait, finally a woman helped him and gave him some coins to take the bus. This represented one of the trials and tribulations of learning how to become a refugee in Europe. The documentary illustrated a realistic perspective of the lengthy asylum process, and the challenges that migrants face.

Furthermore, a documentary *Desert Wounds* (2018) by Dotan portrayed the life of two Christian Sudanese and Eritrean women's journeys across both the Sahara and Sinai Deserts in order to find refuge in Israel. Dotan was also a participant filmmaker in the story of her refugee friends. Her story revealed the violence that was implemented on women crossing the Sinai into Israel, she portrayed the conditions of a Northern Sinai camp at the border as a brutal and dirty place where women were raped. Upon meeting Nili, her refugee friends' entrance into Israel became their first step toward a better life. However, the process of obtaining asylum was treacherous as they waited many years to know about their status, at some point in time they were told that they would be deported, and then the status would shift back and forth. Everything seemed arbitrary for them. The emotional and physical battles that they faced were unbelievable to people living sedentary and peaceful lives. Currently, Nili was helping them to obtain asylum in Israel and helping them daily to sustain their health and wellbeing. Nili said that "it is important for refugees to have someone to listen to their stories and she hoped that the documentary would give migrants a voice" (personal communications, 2018). Indeed, the aforementioned documentaries were thought provoking, and I think that it was an

important educational tool for people to reflect and become compassionate about refugee issues.

Likewise, Dotan mentioned in a letter that after the film was screened on Israeli television many people said that it was the first time they had ever heard stories from asylum seekers. Other people expressed that they wanted to be active in helping refugees after viewing the documentary. Indeed, Dotan's experience with audience reactions exemplified the lack of research and publicity toward refugee voices. A need for insiders' perspectives is imperative in order to educate people holistically about the migrant crisis. Furthermore, in the next section I emphasized some methods of giving cameras to participants who live in harsh and dangerous conditions as a way to create their stories within the least intrusive way.

Studies Using Visual Methods to Capture Refugee Voices

An ethnographic documentary entitled *Born into the Brothels* (2005), exemplified the methodology of producing the least Eurocentric perspectives utilizing participants as filmmakers to interpret their daily lives in a brothel in Calcutta, India. In order to create an emic perspective of the children living in the brothels, the researcher provided cameras for the youth participants to take still photos of their daily lives. After two years of observations and teaching the children about photography, the researcher was able to obtain visual and oral depictions of life in the brothels. Additionally, this project contributed to humanitarian aid of the children living in such cruel conditions.

Moreover, since the increase of refugees migrating to Europe, documentaries about the political and etic perspectives of the situation became the focal point; however, a lack of emic perspectives remained prominent in media. A current project (2015),

Zikara, supported by UNHCR, had given disposable cameras to 500 Syrian children between ages 7-12 years old, whom have taken refuge in Lebanon. The photos revealed the unbearable conditions and disparity of this humanitarian crisis. Additionally, another shocking documentary that was filmed by refugees entitled *Shot by Refugees... Exodus*, the shocking documentary that puts you on the sinking boat (2016), revealed the journey of a Syrian family from the time they left their homeland, through the treacherous seas onward to Greece. This documentary exemplified the use of citizen journalism and the information about the refugee crisis that a professional journalist would not have been able to attain. The emotions and truth in these stories through the eyes of the people is vital to understanding and creating awareness to the public about the dehumanization of the crisis. Another recent documentary (2016) *Through Abdullah's Eyes*, also filmed by the refugees, depicted the need for refugees to be perceived as human. This documentary emphasized the dehumanization that migrants suffered in their homelands and host countries.

In brief, it is essential to understand the emic or insiders' perspectives of catastrophic events. Often, viewers and readers of mainstream media become engulfed in political perspectives about social situations and especially with migration crisis. The perspectives of the people undergoing the atrocities of such political ramifications is a way to re-humanize their existence rather than viewing them as illegal immigrants or refugees. Labels often place negative connotations to human subjects, in this sense, we need to bring forth humanity in the midst of social changes, bring forth an understanding of the phenomenon that shows the moral and cultural similarities that our human groups share worldwide.

The Importance of Citizen Journalism

Additionally, the digital revolution has reduced the expenses and increased accessibility of cameras and has effectively democratized filmmaking, allowing more people to have access to creative and informative news. With cell phone cameras, this innovation has led to a revolution in media truth, *citizen journalism*. The medium of ethnographic filmmaking is more accessible and least intrusive, which has intensified inter-subjectivity of reality. More than ever, can perceptual relativity be produced with the use of a small camera. Currently, in news reports, professional journalists were challenged with reports of *citizen journalists* streaming blogs about various catastrophes around the globe. For example, police violence and injustice had been the issue in cell phone recordings. Since, 2011, in a case that challenged citizen journalism vs. professional media with Simon Glik, had the First Amendment right to use his cell phone to record the actions of police officers making an arrest on the Boston Common. The court defended citizens' rights to inform the public utilizing media tools; hence, protecting citizens' rights of freedom of speech and press (e.g., Lee, 2014, p. 769-770).

Furthermore, a recent study explored the argument that professional media had against citizen journalism. Zhuang (2014) investigated the underlying theoretical disputes relevant to the validity of citizen journalists. One theory that professional media reporters used to challenge the credibility of citizen journalism was based on *gratification theory*. According to Zhuang (2014) this theory was defined "as a psychological communication perspective, which focused on how people used media and other forms of communication in terms of interpersonal communication to gain satisfaction" (p. 23). Zhuang's findings of the study showed that professional journalists were becoming more accepting toward

citizen journalism because they had found that the opinions of the people provided more complex ways for professionals to understand and report on intricacies such as informational and emotional support especially during catastrophic events. In brief, the study found that citizen journalists were more credible than professionals. This study was relevant to my analysis in that it provided support for the credibility of using participants as citizen journalists and information gatherers within the refugee camp setting. Citizen journalists shed light on a perspective from their standpoint, which supports cultural truth in harsh settings.

The Calais Jungle: An Epistemological Debate

Inquiries about the unhealthy conditions and education as a human right were addressed in studies related to refugee camps, yet a lack of studies revealed the answers to questions as to why the Calais camp was coined “The Jungle.” Also, a few studies illustrated the perspectives of migrants living in the *Jungle*. Accordingly, Rosello (2016) stated that the *Jungle* developed from “a remediated units of meaning of nodes of political and ethical debates about the migrants’ rights to a home and the name that describes home kept changing” (para.7). The Calais *Jungle* was described as a place where the authorities would like to stop as a “no rights” place and end it all together. In July 2016, an undercover agent had confirmed this statement to me about the “no rights zone” at the site of the Calais *Jungle* in July of 2016. The agent explained that her duties were to protect the women and children from exploitation and smugglers, and she mentioned that the government of Calais created the area as a no rights zone, which limited the actions of policing. The police could only intervene in a situation if

commanded by higher authorities, so the area became an encampment for smugglers as well as a home for migrants.

Furthermore, for some migrants the *Jungle* was considered a home of refuge, but not in accord with the standard of a city, neighborhood, or a building by national authorities on a land registry, yet it was described in articles as a “crossing” to the United Kingdom and a place where people lived. Its origins started during the late 1990s where hundreds of refugees from Kosovo were allotted space atop the cliffs overlooking *La Manche* (English Channel) and the coast of the U.K. in a nearby town of *Sangatte* about 5 miles east of Calais. According to Rosello (2016) in 1999 to 2000, a warehouse used for the construction of the tunnel was transformed to a temporary housing structure for the migrants. Likewise, a resident of *Sangatte* explained to me that the grassy knoll atop the cliffs was completely inhabited by migrants living in tents. The conditions were filthy because they had no showers or toilets. By 2002, the President Sarkozy mandated to demolish the camp. In 2002 the name *Jungle* had not become familiar, but as new migrants came, such as the Afghans and Iraqis, they brought their stories, cultures, and languages with them (Rosello, 2016). In 2010, Sabéran (2012) compiled a book about the historical accounts of migration of the *Calais Jungle*. Sabéran expressed that during an interview with some Afghani and Iraqi migrants, one migrant described the Calais camp as a *Jangle*. The researcher explained that a Kurdish migrant described where he lived as the *Jangle*, which meant a forested area, and another migrant from Afghanistan said that they slept in the *Jangle*-a wooded area. In short the misinterpretation of Sabéran’s research led to Western translations as “The Jungle.” Hence, Orientalizing the space and people as a hostile domain rather than home to homeless migrants. Also, the *Jungle*

became a space for media, artists, researchers, teachers, volunteers, sociologists, lawyers and politicians to examine the social phenomenon. As noted by Rosello (2016), the migrants' use of the term *jangle* (jungle) and its epistemology represented meaning as squalid conditions, and not acceptable to the migrants as a home. Accordingly, another journalist, Harker posited, the *Jungle* was "a self-portrait as uncivilized and not capable of sharing European values" (para. 20). According to Rosello (2016), Harker did not check the facts about the issue rather he created his own myth in order to uphold the refugees' rights to housing. In short, the Calais camp was stigmatized as a *Jungle* mafia invented by the migrants themselves, amplified by media and journalists to write their stories, rather than represent a voice for the migrants' and meaning to their situations. Indeed, such hostile portrayals of the camp and the residents motivated authorities and government to demolish of the camp all together. However, the truth had multiple realities such as migrants who wished to take asylum in England, yet they were forced to live in unbearable conditions, indeed it was the only home they had which provided a community of people to socialize and learn together. However, other realities such as drugs and guns smuggling was prevalent, along with prostitution and rape. Such crimes festered within the social structure of the camp because the governments created it as a "no rights zone" wherein police had no authority unless authorized by the government to intervene. In other words, it was not a safe environment for refugees to live and heal from the atrocities they had endured in their homelands. Yet, on a positive note, volunteers from a variety of benevolent organizations such as universities, religious organizations, local groups of people coordinated charities, which provided basic necessities. Some volunteer organizations went beyond just the basic needs and provided educational

activities such as language learning, performance expressions and storytelling pedagogy, art, games, sports, and filmmaking.

Dehumanization and *the Calais Jungle*

Utilizing Friere's (1970) theoretical standpoint wherein "dehumanization is the result of an unjust order that engenders violence in the oppressors" (p. 44), studies on the living conditions and politics within the *Calais Jungle* revealed the struggles of migrants entering Europe. In Davis and Isakjee (2015) ethnographic study:

The Mediterranean journey is merely one phase of migrants' struggle.

Migrants who have come to Europe and applied for asylum through official channels have often ended up without provisions of food or shelter and are denied health care. (p. 94)

In Ibrahim and Howarth's (2015) study on the political discourses relevant to the *Calais Jungle*, reported the living conditions as "likened to the trenches of World War I" and labeling the environments as inhumane and filthy, in which migrants have to survive in tents, sitting in mud, with minimum hygiene (para.16). Such statements depicted the fight between Britain and France to implement open borders, to allow a free flow of migrants into Britain rather than allowing the migrants to establish deplorable stagnant lifestyles in France. These depictions of the *Jungle* were further exasperated by media, which soon after their publicity, provoked authorities to have the dwellings demolished on April 5, 2015.

According to Davies and Isakjee (2015) political geographic study, "French riot police forcibly removed around 1500 irregular migrants and asylum seekers from their encampments around the port of Calais" (p. 93). Davis & Isakjee (2015) described the

cleared *Jungle* camp as “nothing left but twigs and tent poles crunching underfoot” (p. 93). Additionally, French authorities forced the migrants to rebuild their dwellings on the outskirts of town, in an industrial district next to a chemical factory and interstate highway. This relocation was known as the *New Jungle*, which displaced nearly 3000 refugees. Living *en masse*, in ram shackled structures; just one water point serviced the entire population, forcing migrants to drag trolleys of water up to a kilometer through sand dunes back to their self-built shelters. Further, the local charities provided only one meal a day (Davis and Isakjee, 2015, p. 93).

Indeed, the inhumane conditions described by the researchers acknowledged inquiries relevant to the ethics of politics within the European communities. How do France and Britain justify the mal treatment of the migrants? Especially, in France wherein ideologies are based on humanistic perspectives and socialism, which provided basic human, rights and needs.

Philosophical and Political Perspectives of Community in Refugee Camps

Based on Michel Maffesolis’ definition of *communitarianism* as that of “desire of shared emotion” (p. VIII). Maffesolis’ theory represented the quintessence of how the development of community stemmed from a metamorphosis of the political oppressions. In other words, during times of political and social turbulence people have the tendency to adopt shared emotions and styles toward collectivity, shared emotions and styles, rather than individualistic perceptions of life. The following literature revealed the dilemma between the governmental struggle to maintain its unique cultural identity and the collective identities that migrants establish within their lives in the camps.

Accordingly, Bulley's (2014) examination of the political and spatial aspects of community within camps defined refugee camps as spaces "meant to provide spaces of security for individuals and communities at their most vulnerable" (p. 63). Bulley (2014) scrutinized the idea of community and safe haven for refugees as a tactic of government, used to secure life within the spatial technology of the refugee camps. In other words, governments were using the idea that the refugees were in need of relieving their identity from oppressed governments; hence, allowing them freedom and/or "bare forms of life" wherein they could begin a life anew, away from the atrocities of their former countries. However, they were allowed exclusion from their former laws, yet they were included into a new law of the lands. Bulley (2014) described this mentality in terms of "biopolitics of humanitarian control", likewise to Nazis concentration camps "We find people who are produced as bare life, a form of life that can be killed but not sacrificed, a form of life with no political voice" (p. 66). In other words, similar to the Nazis camps, this political mentality sought to destroy the sense of community wherein the refugee camps were allotted to keep people moving from one place to another. To further exasperate the refugees' misery, they were regarded by their new state as criminals rather than productive people. Such inconsistencies in ideology and the establishment of communities represented the dehumanization of people, which according to Bulley (2014) "cannot form communities because refugees have little control of their own movement or space" (p. 70). Accordingly, on March 5, 2016, the French government mandated an expulsion of the south side of the *Calais Jungle* not only to unwelcome further inhabitation, a tactic of dehumanization used to demonstrate control over migrants. Indeed, this did not solve the problem and the people did not have any choice to

move to another location. Rather, it only exasperated further tensions among the migrants causing more competition for resources.

Furthermore, a recent study which aimed at analyzing the written languages represented on signs and graffiti written on plywood and on the sides of the makeshift structures, within the *Calais Jungle* migrant camp. Author Jo Mackby (2016), postulated that the linguistic nature of the messages were created for the purpose of not only local forms of communications within the camp community, rather for a global audience, “crying out to the world” (p.5). Additionally, Mackby’s (2016) findings showed existential underpinnings within the linguistic landscape wherein the messages were a reaction to the politics and harsh conditions of living in the *Jungle*. This study brought forth inquiries about the dialectic between the migrants’ *voice* for freedom and the oppression of government, ascribing the migrants to a system of injustice. The linguistic landscape as the author described clearly revealed the desperation of the people to establish an identity of freedom through written forms of communications, hence, also to establish a sense of community.

Moreover, a more recent study revealed the inconsistencies of politics of discourse in media or journalism in relation to refugee communities. Ibrahim and Howarth (2015) examined the bias metaphors created by media, which portrayed the dehumanization in the refugee camps, in order to gain government attention. In 2008-2009 discourses in media represented the “barbarism” and lawlessness of the *Jungle*. As noted by Ibrahim & Howarth (2015), “the camps were presented as unordered and unlawful spaces through the jungle metaphor. The *Jungle* was seen as a ‘magnet’ and a ‘hiding place’ for rapists, gang masters, and people traffickers; a no go place for police”

(para. 17). This discourse antagonized French and British authorities to demolish the *Calais Jungle*, which they believed would stop human trafficking and other illegal activities. However, it was a losing battle for the governments because the war torn and beaten people hid in rural areas creating makeshift shelters and within one year the *New Jungle* was constructed in the village of Teteghem, near Dunkirk (Ibrahim & Howarth, 2015, as cited in Finan and Allen, 2010, para. 22).

Furthermore, Ibrahim & Howarth's (2015) study revealed the failure of the French and British governments to establish safe places for refugees to cohabit and assimilate into their new spaces or nationalities. Additionally, according to The Guardian (2015), reported that since the summer, the makeshift *Jungle* has quadrupled in size to about 6,000 desperate refugees in Calais, "they are living in slum conditions, surviving on charity handouts and risking their lives under the wheels of trains, now winter is coming... and No U.N. or Red Cross support has been provided" (Karzin and Sharmin, The Guardian, 2015, paras. 1-5). According to (Karzin and Sharmin, The Guardian, 2015), "people are just helping themselves, building make shift tents, in absence of help from the state" (paras. 1-5). These statements revealed the disparity and negligence of government aide and assistance to the people in creating a stable community as they await refugee citizenship in order to establish a better life. As stated by (Karsin and Sharmin, 2015), "we feel like we are dying slowly." Karsin and Sharmin are one of hundreds of family refugees living in Calais, whom were barely surviving the atrocities implemented by oppressive governments from their own homelands and their host country, for which was their only hope of survival. The Guardian was their only hope to have a *voice* to "restore humanity of both the oppressed and oppressors" (Friere, 1970).

Indeed, these desperate humans were not the creators of violence and criminality, they were innocent people seeking peaceful asylum and their only hope was to *voice* their beliefs and humanity. In the next segment of this literature review, I will inquire into the structure of methodology that I incorporated into the study in order to obtain the least Eurocentric viewpoints relevant to constructing stories through visual, oral, and written mediums.

Non-Eurocentrism and Subjective Voice in Methodology

Participant Observation and the Camera

Franz Boaz and Bronislaw Malinowsky coined subjective voice in anthropology. In 1890, Boaz an American anthropologist was known to always having a still camera on the field (Strong & Wilder, 2009, p. 56). Likewise to Malinowsky, he believed that the camera could capture more than the surface or objectivity in human science, rather he aimed at finding the meaning behind material things. However, Malinowsky expanded on the images produced in visual recordings of the people in his works entitled *Argonauts of the Western Pacific*. He affirmed, “the final goal which an ethnographer should never lose...is, briefly, to grasp native’s point of view, his relation to life, to realize his vision of his world...” (p. 25). Malinowsky believed that the researcher should be a part of the daily life of the participants and participate in their daily activities, in this sense he coined “participant observation” as the cornerstone of anthropological field research. He argued whether photographic images objectified cultural meaning or whether it was inter-subjectivity that established a better sense of cultural meanings.

Additionally, at the turn of the twentieth century, anthropological methods were scrutinized for its Eurocentric subjectivity, and the voices of the indigenous peoples’

were interpreted as static and generalized. Anthropology was used as a way for Western tyrannies to justify their exploitation of people in the colonies, as well as an attempt to “objectify” their culture as “primitive.” As noted by Edward Said (1978),

Orientalism was a rationalization of colonial rule to ignore the extent to which colonial rule was justified in advance by Orientalism, rather than after the fact. Men have always divided up the world into regions having either real or imagined distinction from each other. (p. 39)

Said’s main concern was about the methodology of analyzing and writing about Asian cultures. He scrutinized Eurocentrism and its’ aim toward exteriority of material cultural bias. According to Said (1978), Orientalism and Eurocentric perspectives were embedded in authoritarian perspectives and never in “what lies hidden in Oriental texts or poetry” (p. 20). The underlying conceptions of the analysis of culture was rooted in *essentialism*, the essence of a culture or peoples was ascribed from an “etic” or outsiders perspective, establishing generalizations about a culture, and further obscuring the cultures existence by way of authoritarian control, dictating how the people ought to think, create, and live (e.g. Sartre, 2007). As noted by Said (1978), “Can one divide human reality, as indeed human reality seems to be genuinely divided, into clearly different cultures, histories, traditions, societies, even races, and survive the consequences humanly” (p.45)? Said, examined the Eurocentric methodology and its foundations in *essentialism* which depicted “other” cultures as inferior to Western viewpoints. He suggested that the ramifications of such methodology and depictions resulted in hostility between “us” (Westerners) and “they” (non-Westerners). In this sense, in relation to the forerunners of anthropological methodology, which merged inter-

subjectivity into a scientifically reliable approach to understanding and gaining insights into humanity, it is hoped that this analysis will encompass the least Eurocentric perspectives through the interpretation of the participants' sensory and narrative representations.

In brief, the methodology of utilizing cameras as a medium to capture visual, aural, and oral representations of meaning; the least Eurocentric perspectives were enhanced by allowing the participants to use their own cameras and record their daily lives and stories without the obtrusiveness of the researcher. However, in order to maintain engagement, quality filming, and build relationships the participants and researchers co-constructed their stories. Similarly, researchers and documentarians such as Dotan exemplified the use of such methodologies that represented the voice of refugees as a way to understand the needs of migrant people, and as a profound tool to communicate their experiences to a wide audience. As noted by Dotan (2018), "Reality creates the best scripts, stories, and characters. Bring forward authentic heroic stories and real characters, then we can empower others to follow suit. Good documentaries have the power to alter preconceptions and bring forth a call for change" (personal communications, April 2018).

Indeed, I met Dotan at the Africa World Film Festival at Sam Houston State University, Texas. Her and I had a lot in common in relation to our philosophical and pedagogical ideas about displaced populations. Likewise to Dotan, I think that it is important to educate people about the processes of asylum through the true-life stories of the refugees themselves. I also think that the method of obtaining their stories should be the least obtrusive as possible by way of working together with the participants and

allowing them to construct the images and narratives they wish to illustrate. By showing wide audiences these stories changes mindsets and preconceptions that were perhaps once, misleading about the realities of refugees, which could reduce ignorance and violence towards displaced populations.

Indeed, this study was about exploring and understanding the discourses of migrants through storytelling and the medium of filmmaking in order to understand the perspectives of refugees, as well as to create change about the negative perspectives toward displaced populations. This literature of review encompassed literature and studies that represented topics and philosophies related to migrant and refugee populations. The framework for the literature of review is centered on storytelling as a societal mode of survival. Philosophical frameworks that support storytelling methods as a necessity for survival included Paulo Friere's *Pedagogy of the Oppressed*, Claude Levis Strauss' philosophy of equality and diversity, Michel Maffesolis' communitarianism, and Warner's philosophical analysis of the Second World War Holocaust and the current Syrian Civil War crisis in relation to education as a human right. Within these philosophical frameworks, I researched studies relevant to education and the Calais *Jungle* camp, as well as other camps worldwide. The main issues I found were about teachers' training relative to teaching displaced populations, and the need for insider's voices in order to understand their needs. Indeed, this literature of review acknowledged the forerunners of studies that incorporated Photovoice, citizen journalism, and the use of cameras to penetrate insider's voices, but also pointed out researchers who stressed culturally responsive methods of examining the needs of vulnerable populations. Culturally responsive ways to find out the needs of Native American populations whom

were abused revealed how researchers or public service workers could develop relations with their people and help them to express their needs.

While examining the underlying themes related to liberation and independence through storytelling, this literature of review illustrated studies and documentaries that were published prior to my dissertation study and the making of the documentary project. I searched for studies and literature related directly to the topic of the Calais *Jungle* refugee camp, as well as other relevant studies conducted in camps worldwide in order to gather a comprehensive view of the importance of the topic of storytelling and migrant populations. Current research by humanitarian organizations such as UNESCO emphasized a lack of research related to projects that incorporate expressive and creative pedagogy in order to understand the needs of refugees. The following Chapter, Methodology, explains the various theoretical frameworks and methodological approaches that shaped both the dissertation study and the documentary project. I explained more about the politics of the project within the Methodology Chapter.

CHAPTER III

Methodology

Purpose of the Study

This critical hermeneutic phenomenological study emerged from a documentary project that aimed to represent a *voice* to displaced people living in an unregulated refugee camp in northern France known as the *Calais Jungle*. Because of global unrests worldwide, which constituted forced displacement of people of a magnitude not seen since the Second World War; a simultaneous shift in political rhetoric from right wing populous in the United States resonated in mass media worldwide. Such political discourses included the ban of Muslims in the U.S. directed toward perceptions of terrorism, which instigated fears within public spheres in the U.S. and Europe. Moreover, at the time of this project 2015-2018, the socio-political landscape in France did not support the *voice* of refugees. The reports and studies that were conducted during the time of this project were Eurocentric in essence and lacked emic or insiders' viewpoints. Through the exploration of storytelling and the medium of filmmaking as an expressive art, I focused on creating a documentary project in order to support freedom of expression to refugees as a way of psychological support, as well s create awareness to outside entities about the needs of refugees, which is a cornerstone to cultural diversity. Therefore, select refugee participants who were living in the camp were asked to participate in the making of a documentary that focused primarily on their own diaries, similarly to *The Diary of Anne Frank*. However, the focus of the dissertation was to analyze the discourses of the unedited oral, written, visual, and aural expressions of the refugee participants. To extend the refugee participants' expressions to a broader

audience, I examined their expressions using critical discourse and phenomenological approaches.

In November 2015, I began a review of literature about the *Calais Jungle*, and the refugee crisis via peer reviewed research journals, social media platforms, and news articles. I found that the unregulated migrant camp (*Calais Jungle*) lacked in the basic human rights, yet the migrants and volunteers of charitable groups had established a community that provided some basic necessities, community activities, as well as cultural and educational support. Although, unofficial volunteer organizations had provided educational and psychological services to refugees, these groups did not have the structured support of government and/or international human rights organizations such as the United Nations Educational, Scientific, and Cultural Organization (UNESCO) or the United Nations High Commission for Refugees (UNHCR) to guide the camp toward safety, cleanliness, and educational opportunities to migrants (e.g., July, 2016 interview). Indeed, a paradox exists within the humanitarian philosophy and adverse actions of the United Nations agencies, which prevented the residents of the *Calais Jungle* to have a *voice*. Accordingly, the initial project was supported by UNESCO agencies in the sector of Social and Human Sciences and Chief of Media Relations, George Papagiannis. The project was in the process of recognition by UNHCR and a representative of UNHCR had asked Mr. Papagiannis, if there was a possibility to have a short film to be produced and screened at the High Level Summit on Migration at the U.N. General Assembly in New York City in September 2016. Additionally, Jean and I worked alongside agency representatives of UNESCO within the sectors of Social and Human Sciences and Media Relations, and we followed protocol procedures to establish a patronage to support our

project that would extend to other camps and represent migrant and refugee voices. However, after six months of meetings, proposals, and piloting of the project, head representatives of UNHCR beleaguered the project by claiming protocol issues such as the Social and Human Science Sector as being negligent to report the project to UNHCR. UNHCR agents claimed that they should represent such a project since it focuses on refugee issues. More details and evidences about this issue will be examined later in this methods report in the section of researcher and participant relations.

Moreover, with this in mind, I discovered the politics involved in the dealings of the world's most influential humanitarian organizations. The thesis of this study explored the systemic politics, which supported such negligence in human rights and unjust human conditions for refugees within the European landscape. Additionally, through the exploration of storytelling and the medium of filmmaking as an expressive art, I focused on creating a documentary project in order to provide freedom of expression to refugees as a way of psychological support, as well as create awareness to outside entities about the needs of refugees, which is a cornerstone to cultural diversity. To extend the refugees expressions to a broader audience, I examined the refugee participants' expressions using critical discourse and phenomenological approaches.

Research Questions

Accordingly, my inquiries focused on critical discourse through the themes and worldviews that the refugees and irregular migrants expressed within their written and oral stories, as well as visual and aural depictions of their diaries.

- What signs signified a sense of liberation and independence through expressed storytelling and interviews? And, what underlying themes were identified in the refugees' written, verbal, and visual narratives?

Some of the themes explored were (a) changing identities, (b) recreating identities, (c) reality vs. fictive identities, (d) escape, (e) existential themes, (f) community and family, (g) political ideology, (h) socio-cultural identity, (i) collective identity, (j) homelessness, (k) humanism, (l) pedagogy, (m) reconciliation, (n) poeticizing childhood and home, (o) home as a hostile space, (p) participant and researcher relations, (q) dehumanization, (r) signs of hope, and (s) justice and injustice. These are a sample of the themes that resonated in their stories.

Moreover, this research study gave insights into the psychological and pedagogical needs of refugees, as well as revealed the outcomes of utilizing multimodal methods of pedagogy toward establishing a sense of individual wellbeing and productivity for the refugees. It was hoped that by examining the reflective processes of learning and outcomes of select residents of the *Calais Jungle* through documentary filmmaking and poetry, that this interpretation would provide an example of the educational and psychological needs of refugees to the public and governmental spheres.

The Critical Discourse Analysis of the Written, Oral, and Aural Expressions

Accordingly, the first part of the analysis, I examined discourses using Gee's (2005) seven building tasks, macro-structural, and figured worlds of critical discourse analysis methods, and Fairclough's (1992) social and inter-textual context for discourse analysis. Additionally, the written and verbal discourses were analyzed using the following thematic structures based on Gee: (a) building task 2: Practices, (b) building

task 3: Identity, (c) building task 5: Politics, (d) building task 6:Connections, (e) building task 7: Sign Systems and Knowledge.

James Gee's Methodology:

Gee's definition of discourse and language was that it makes important connections to informing, action, and identity. Also, language is perceived as a practice and a form of political voice or call to action to the audience. For example, the politics in the practice of language is a game of winning or losing. A conversation begins with a purpose, and the speakers have goals to persuade their partners or listeners to understand perspectives or concepts within their conversations. As noted by Gee (2014) critical discourse analysis is defined as “ language-in-use is always part of and parcel of, and partially constitutive of, specific practices, and that social practices always have implication for inherently political things like status, solidarity, the distribution of social goods, and power” (p. 87). In this sense, he developed a technique to analyze discourses based on seven building tasks, and with these tasks the analyst can examine people's situated meanings or *figured worlds* within formal or casual discourses. The seven building tasks are as follows: (a) Building task 1: significance: The use of language, words or imagery show significance to a particular topic or theme; (b) Building task 2: practices: The social practices or activities that are enacted in the language; (c) Building task 3: Identities: the language use to express particular identities or roles, an identity that one uses to compare to others; (d) Building task 4: Relationships: Language is enacted to signal what sort of relationship we have, want to have, or are trying to have with the listener(s), reader(s), or other people; (e) Building task 5: Politics: the perspectives on social goods the language is communicating; (f) Building task 6: Connections: The

language connects or disconnects things, it makes one thing relevant or irrelevant to another; and (g) Building task 7: Signs systems and knowledge: the language privileges or *dis-privileges* specific sign systems or different ways of knowing and believing claims to knowledge and belief (e.g., Gee, 2014, p. 32-35).

Furthermore, the aforementioned language building tasks deductively constructed the meaning of the discourse or conversation. Accordingly, Gee defined *figured worlds* or ideologies as “often *un-conscious* theories and stories that humans use to understand the world” (p. 81). Gee suggested that ideologies are perceived as figured worlds, and are expressed within multi-genre conversations. In other words, conversations often have an ideological context built on the nostalgic emotions of experiences. People perceive their worlds according their ideal viewpoints, how the world should be in accord to their experiences. Political and moral constructs could be explored in the discourses of language as well.

Additionally, Gee (2014) defined situated meanings as *à posteriori* or “not ready-made in individual’s minds. It is a negotiated meaning that is constructed during dialogue between individuals. Figured worlds were defined as theories or stories that often help guide the process of situated meanings” (e.g., Gee, 2014, p. 123). In other words, this methodological approach allows the analyst to examine discourse from a critical lens, and allows the researcher to examine more difficult social discourses within natural and casual settings. For this project, I examined the discourses of people from different nationalities within the setting of a refugee camp. The discourses were interpreted using Gee’s framework in order to construct the participants’ whole story within a spatial socio- historical context.

Additionally, I chose Fairclough's model of social and interpretative context in order to portray the language within a social setting. This allowed me to depict the meaning of the participants' words and imagery within a holistic perspective, giving the language a depth of meaning in relation to the world and situations of the participants. Fairclough's social context and interpretative model of discourse analysis were represented in the following themes as well: (a) social context of the production of written discourse; and (b) social context of the interpretation of the discourses.

Norman Fairclough's Model:

Fairclough's critical discourse model provided a framework that focuses on the discursive meaning to text, visual, and oral forms of expressions. He emphasized social and discursive practices in languages and expressions in three approaches: (a) historical perspective, (b) creativity and innovation, and (c) mediation between social and discursive realizations (e.g., Fairclough & Wodak, 1997). He stressed social and genre related contexts as an influence on the expressions of individuals' experiences. His approach works well with phenomenological studies, because it encompasses the existential aspects of people's perceptions of experiences. By adding the social aspects of the context of production of a narrative or oral interview, advances the discursive meaning of the experience and places it into a historic context. It also allows the meaning to become holistic and creates a natural setting of the participant and context of their expressions.

Coding System for the Written Discourses

Since I have a complex set of data from multiple cases including visual, oral narratives, aural, and written narratives from my participants, I organized each

participants' works thematically utilizing my own matrix system. For example, the visual information was organized into a time line of events, in relation to the written or oral narratives. I constructed this matrix in two ways: Firstly, by manually creating an outline of the main themes using a color-coding system representing specific themes within the discourses. Secondly, for the visuals, I extracted still photos from the video footages that I thought would illustrate the visual signification as a whole. The still photos were organized according to their match within the context of their original time lines with the written and oral narratives or poems. Additionally the outlines and coding systems are illustrated in the appendix. Thirdly, after interviews with my participants about the meaning of their expressions, I then reanalyzed the data sets to reinterpret their authentic expressions. In this sense, I reunited with my participants via in person and social media to check our interpretations of their expressions and to ask questions related to their writings or visuals. This occurred in the summer of 2018, when the film crew and I returned to Calais to finalize the documentary project. The data sets were expanded and narrowed to main themes, minor themes, and emerging themes that were expressed through written, oral, and visual discourses.

An Analysis of the Visual and Aural Expressions

The second segment, I drew from Rose's sites and modalities model for interpreting visual materials, and Fairclough's social context for the interpretation of discourses. The analysis of the photographic images will be divided in the following contexts: (a) social context of the visual images, (b) discursive meaning, (c) site of images, (d) meaning and modality, (e) *audiencing*, encoding and decoding, and (f) social interpretation of the visual expressions.

Gillian Rose's Visual Image Analysis Model:

Rose's (2016) visual analysis model focused on the site and modality of the production of images as a way to interpret their meanings. The aforementioned topics represented the main themes included in a visual image analysis. The main themes were segmented into eight subthemes as follows: (a) site of images, (b) visual meaning of images, (c) modality of images, (e) site of *audiencing*, (f) hegemony or political meaning, (g) author encoding, (h) audience decoding; and (i) visual images in relation to other texts. Accordingly, I adopted Rose's interpretative approach to examine the photographic images extracted from the documentary footage from the participants' visual expressions. Rose's model provided a holistic perspective of image analysis in that she incorporated the social aspects of the production and interpretation of images in relation to the discursive meaning between subject and the world. Her approach also developed *inter-textual* meanings by integrating linguistic semiology, literary genres, situated meanings, dialogue, and inter-subjectivity, which provides a framework for a hermeneutic interpretation of visual research visual phenomenon.

Moreover, Rose incorporated *modalities* of the production of images as three fold: (a) social modality, (b) compositional modality, and (c) technological modality. The definition of social modality is centered on the site of production of the image, which includes the site of the image itself, the site of circulation, and the site of *audiencing*. In this sense, the images were portrayed within a historical and geographical context in order to develop a holistic meaning of the subject's expressions.

Discursive Meaning and Social Modality: Site is defined by Rose (2016) as "the *social* aspects of social, political, economic relations, institutions and practices that

surround an image through which it is seen and used” (p. 26). Also, the term *site* refers not only to the conceptual makeup of the geographic area of the production of an image, rather a perception of the audience receiving the imagery. The site provides a descriptive framework of the setting, which develops meaning through genre, situations, and sensory experiences. For example, the sites explored in this analysis consisted of the *Calais Jungle* as a whole, and segmented into various settings within the *Jungle* itself. Also, site of interpretation was often different from the site of production. For example, two participants had moved from tent areas of the *Jungle* to the regulated camp. Later they moved to the Catholic house in the city of Calais. Accordingly, the change in site influences individual’s interpretation of his or her experiences, as well as changes one’s mindset of a related situation. Also, the researcher’s interactions at different times and spaces play an influential role in their expressions, as well. The researcher is “the audience” or listener to the participant, interacting with them changes their mindsets, as well.

Compositional Modality: Rose’s definition of compositionality dealt with “the material qualities of the images such as content, color, and spatial organizations” (p. 25-26). She suggested that there are more than one subject that creates the meaning to an image: (a) subject 1: the photographer, (b) subject 2: the object of focus, (c) subject 3: the setting; and (d) subject 4: the audience or viewer of the image. In this sense, subject 1 or the photographer creates the composition of the image in relation to his or her perceived viewpoints. The angle of the shot could have multi-dimensional meanings depending on the spatial organizations the subject 1 portrays. Color or black and white also portrays different meanings. For example, natural color and lighting depicts a sense of reality to

the audience versus enhanced, and artificial coloring and lighting would produce different emotions, hence a sense of surrealism of the images.

Moreover, Rose's compositional modality incorporated genres and relations to other texts. Within the composition of an image lies the site of the image, which sets the historical and political landscape for the subject of the image. The photographer or subject 1 has a viewpoint that he or she wishes to portray. Subject 2 or the object(s) being photographed are the photographer's characters to depict his or her viewpoint about a topic. In this sense, genres are created and other texts are born from the images.

Site of Audiencing: Rose (2016) defined audiencing as the interpretation of the subject's production of the image and the audience's site of circulation and interpretation. Rose used language semiology in visual analysis as three fold: (a) audience *encoding*, (b) audience *decoding*, and (c) hegemony or political structures. The audience *encoding* refers to the subject's intended meaning portrayed in the photographic imagery selected for the audience to interpret. However, audience *decoding* refers to the audience's interpretation and intended call to action of the visual material. The details about how I analyzed the encoding and decoding will be addressed in the section of textual, visual, and aural semiology.

Additionally, *hegemony* or political implications were represented in visual imagery as well. Rose suggested that visual language conveys a purpose of social good or social injustices. The production of the imagery also follows the linguistic process of the subject's social perspective of the visual topic. Meaning is politically construed in relation to the subject's intended social portrayal. Also, the audience or decoding process is prevalent in the construction of hegemony or political perspectives of the visual

images. Likewise to Gee's building tasks models for critical discourse analysis, visual language also creates a hegemonic context of political rhetoric, dividing justice and what is unjust in the world.

Additionally, site of audiencing refers to the subject's intended interpretation through the encoding process and the audiences decoding or their perception of the image. In this study, the decoding will not be emphasized as much as the encoding because the subject would not have observed audience decoding or the audience's responses. However, the participants were aware of their humanitarian audience, as well as the researcher and film crew, which will be identified in the encoding process.

Technological Modality: As defined by Rose, images are produced with a variety of modes. She used Mirzoeff's (1999:1), "any form of apparatus designed either to be looked at or to enhance natural vision, from oil paintings to television" (p. 25). In this sense, technological modality refers to how an image is made, how it is circulated, and displayed. For this project, the participants used cameras of different types such as cell phone cameras, mini pocket cameras, and digital high definition Sony automatic and manual cameras.

The Structure of the Analysis

This study consisted of three cases or participant stories. Each of the participants' stories and expressions were analyzed in the context of "Part 1" and "Part 2." For example, Part 1 consisted of two Iranian participants, Bahram and Dahlir, and they were analyzed together because they worked together on the project, and planned their escape together. Their written works were indicated separately, yet within the context of the

same thesis. Additionally, Part 2 of the analysis consisted of one Pakistani participant, Tahla, and his visual, oral, and textual expressions.

An Existential and Critical Hermeneutic Phenomenological Approach

Research Design

Hermeneutics is the interpretation of human experiences. As noted by Lopez and Willis (2004), the word hermeneutics derived from the ancient Greek god Hermes who sought to interpret the messages between gods. Hermeneutics evolved in Western philosophy toward methodologies that would attempt to objectify and universalize human expressions and discourses as a way to understand the essences of human experiences. Georg Wilhelm F. Hegel and his predecessors embarked on the methodology of the interpretation of phenomenon and the essences of meaning of human experiences. By the late 19th and early 20th centuries descriptive interpretation became the known method introduced by Edmond Husserl who established the philosophical underpinnings of universality of hermeneutic phenomenology. Husserl's influence in descriptive interpretation spawned the debates of existentialism within phenomenological approaches toward socio-historical, socio-political, and cultural interpretations within expressions (e.g., Lopez & Willis, 2004).

Using the philosophical underpinnings of Martin Heidegger's existential or hermeneutic phenomenological approach to explore the experiences of the participants in relation to their environment, I examined various critical discourses and discursive meanings of different texts, visual images, aural in relation to images, and oral discourses of refugee participants. This dissertation encompassed Heidegger's hermeneutic framework, which allowed the participants to express their perspectives of their identities

in relation to their world. Also, the researcher and other aspects of existential influence must not be extracted from the subjects' reflexivity. In this sense, Heidegger's philosophy allows multiple realities and inter-subjectivity to be explored within the production of discourses of people. For example, the subject's reflexivity in relation to his or her audience partakes a piece to reality and truth within the interpretation. Also, the conscience of audiencing affects the perceptions of the subject's world at the time.

Additionally, the study focused on pedagogical approaches that focus on vulnerable populations. In this sense, the hermeneutics developed toward Paulo Freire's conception of learning models that focused on the *transformity* of the oppressed and the oppressor. The *transformity* as defined by Freire (2015) is processed through the learning of language and expression of the world, which develops a sense and knowledge of liberation for the oppressed individual. Also, his theory is in connection with the idea of *transformity* of the oppressor by way of educating vulnerable populations as change agents, by empowering them to create a voice for all people in society.

Moreover, as the study unfolded, I embraced the viewpoints of critical hermeneutics within the written, oral, visual and aural analysis of the discourses. The critical hermeneutic framework allows the researcher to engage in the interpretation of the subjects' expressions, showing the transformation of the subjects' perceptions through time, as well as broadening their voice within socio-historical, socio-political, and cultural contexts. The following will define and explain the historical evolution of hermeneutic phenomenology in relation to critical hermeneutics.

Hermeneutic Phenomenology

According to Heidegger (2010), “world” in phenomenology means “to show and to conceptually and categorically determine the being of beings present in the world” (p. 63). In this sense, Heidegger’s phenomenology means more than an individual “being present in the world” rather he focused on the social aspects of an individual’s perceptions of “being in the world”. Heidegger’s hermeneutics aimed to emphasize existential interpretations of human perspectives, which challenged the traditional interpretative schools of Freiburg and Frankfurt. Traditional hermeneutics, which developed from philosophers such as Hegel, established principles of phenomenological analysis. Such principles were founded on positivist and Hegelian viewpoints that limited the interpretation of discourses to the “appearance” of text and the codification of linguistic units. Accordingly, the Hegelian approach to hermeneutics was to create an “objective” viewpoint about the subject’s perceptions of life and universalize the data as truth. Also, traditional hermeneutics methods required the researcher to displace oneself from the subject’s setting, and to limit any literature of review prior to the collection of data in order to examine the data within its essence. Additionally, traditional methods objected to incorporating any social context or historical framework of the subject’s interpretation of the world, which claimed to flaw the objectivity of human scientific data. Therefore, generalizations about the subject’s interpretation could be inferred after the research data had been collected and analyzed.

However, the problem with this approach is that it claimed to examine phenomenon objectively, and sought to discover the essence of meaning within the language and expressions. Yet, the theory contradicted itself in the sense that it claimed

the subject interprets his or her world in words or visual images, which encompasses multiple realities. In other words, the word or image was perceived as an objective rather than a subjective viewpoint.

Furthermore, Heidegger challenged positivist interpretative approaches in human science, and transformed hermeneutics toward inter-subjectivity of the subject in relation to the environment. For example, the setting, which encompasses the conditions of the individual, which includes, but are not limited to (a) the researchers, (b) other participants, (c) the readers' or audiences' interpretations, and (d) the historic significance of the subject's expressions are essential to acknowledge when studying phenomenology.

Moreover, Heidegger's philosophy incorporated the researcher's reflectivity within the framework of interpretation, as well. It is necessary to include the researcher because they interact with the participants within their environment, which in turn provides an in depth understanding of the experiences and perceptions of the participants. For example, in this study, the refugee participants understood that they would be participating in a humanitarian project, to help themselves and other refugees to gain a *voice* in society. Also, it is important to note that the researcher's role influences the participants' viewpoints, as well. For example, the process of building trust between researcher and participants' may change their responses in relation to the social setting and the goals of the project or study. Relationship building within authentic settings provokes undetermined realities such as friendships and companionships between researcher and participant. Such realities may shift the focus and the outcomes of expressions and interpretations, which the researcher attempts to control. However, in

situations such as working with vulnerable populations, it is often difficult for the researcher to maintain a natural and authentic setting with the participants for many reasons. This shall be discussed later in the following section about critical hermeneutics.

Furthermore, hermeneutics is an ontological question about whether the *being* is itself or whether the *being* is something that does not appear, that is, in order for a phenomenon to be prevalent, the *being* cannot appear deceptive rather it is an encounter of the *being* within its' natural settings and it appears as so in its' natural state (e.g., Heidegger, p. 33). Phenomenology focuses on the perceptions that people have in relation to the world and their experiences. The *being* does not appear to be *itself-in-itself* until it thoroughly comprehends itself, which transforms its' way of thinking and doing, and that is a phenomenon (e.g., Heidegger, p. 29). A phenomenon lies in the problem of being in its' natural state and within its world. For example, in the case of refugees living in the *Jungle*, their state of being was a reality within a framework of time and space, and it was their living in conditions that posed a problem for them as *beings*. Some of the phenomenon that the refugees faced in the *Jungle* were the fact that they were entrapped at the border of France where they did not desire to be. Also, they were situated in living conditions that were not conducive of their perceived natural *being-ness*, dealing with unhealthy environment, violence, and anguish. In this sense, I analyzed the participants' various representations about their experiences as migrants living in the *Calais Jungle*, and attempt to interpret their worldviews as they were perceived at that particular moment and place in time. The next section I discussed the evolution of hermeneutics of the traditional school toward the debate of critical hermeneutics in relation to the

interpretation of *being* within one's natural and authentic environment and the presence of the researcher in relation to existential settings.

Critical Hermeneutic Phenomenology

Author Ricoeur (2016), discussed the evolution of traditional hermeneutics to the genre of critical hermeneutics. Existential and critical hermeneutics developed from the traditional Frankfurt School of Interpretation and Philosophy. Critical hermeneutics was established on the idea of incorporating critiques of ideology as an approach toward understanding human perceptions of the world, and the new theoretical stance started from debates by Gadamer (e.g., Ricoeur, 2016). The premises of the argument is about the conflict between critical theory, and the critique of ideology on basis that descriptive hermeneutics' underlying goal establishes a "claim to universality" of hermeneutics" and the methodology limits the interpretation of discourses to linguistic semiology and distances the word and social aspects of the subject's environment (e.g., Ricoeur, 2016). Also, universality refers to the development of generalizations about human experiences, which seems to weaken the scientific credibility of hermeneutics in that it generalizes the subject's discourse rather than creates an authentic and natural interpretation of the subject's verbatim.

Accordingly, Gadamer, a lead philosopher of critical hermeneutics, developed the debate between Hegelian hermeneutics and critical hermeneutics derivative of Heidegger. He stated that the problem that needed to be cleared from the argument was that traditional hermeneutics contended that a critique of ideology was non-hermeneutic discipline and situated outside the science of the interpretative school and philosophy (Ricoeur, 2016). As stated in the aforementioned section, the aim of traditional and

descriptive hermeneutics was to develop an objective method of data collection and analysis by way of non-generalizable methodology, yet it allowed the researcher to demonstrate truths and universal ideas within the results of the analysis. Traditional Hegelian theorists believed that in order to interpret and find the authentic and natural facts of individuals, the subject and researcher must be displaced or distanced from any judgments of socio- historical contexts and/or predetermined biases. The theory sought to find the least egocentric or bias perspectives in order to obtain scientific credibility for interpretative social sciences.

Furthermore, Ricoeur (2016) presented a second protagonist in the debate of the critique of ideology and hermeneutics with Habermas' Marxist theoretical stance as follows. Habermas contended to the ideology of Marxism as a history of positivism and therefore such an ideology would reify its beliefs and undermine the subject's natural self-reflection. As noted by Ricoeur (2016) "A gulf therefore divides the hermeneutical project, which puts assumed tradition above judgment, and the critical project, which puts reflection above institutional constraint" (p. 43). In other words, the dilemma exists between the control of institutionalized methodologies of human science, and innovative mindsets. Accordingly, this highlights the debate that the Frankfurt Interpretative School contended that hermeneutics was perceived as a concept of misunderstandings, and theorists were determined to find a way to legitimize the field of interpretation as a science rather than a pseudo-science of "misunderstandings" (Ricoeur, 2016, p. 44). Moreover, the aim of the Marxist framework was to restrain the ideas of the oppressors and the oppressed in order to maintain traditional laws and principles in human science

methodology. The scope of history within the context would flaw the authenticity of the subject (e.g., Ricoeur, 2016).

Furthermore, Heidegger's *Being and Time* escaped the traditions of positivism, and he sought the connections of individual's perceptions in relation to the world. Heidegger's theory made implications to the connection of critical theory and critique of ideology as a bridge to connect the gap between what is perceived as objective and bias in research, and inter-subjectivity. In this sense, Ricoeur wrote, "Writing is not merely a material fixation of discourse; a threefold autonomy exists with respect to the intention of the author; with respect to the cultural situation, and all sociological conditions of the production of the text, and with respect to the original addressee" (p. 51). Accordingly, Ricoeur suggested that Heidegger's philosophy embraced not only the text or expression of the individual rather he connected the psychology of the subject in relation to the subject's social context. As noted by Ricoeur (2016), "Hermeneutics is the power-to-be thus turns itself towards a critique of ideology, of which constitutes the most fundamental possibility"(p. 54). Accordingly, critical hermeneutics is about the individual displacement of self from reality and developing an understanding of the self in relation to the world wherein multiple realities or inter-subjectivities are part of the individual's perceptions as an authentic and natural unity. Ricoeur also emphasized that poetry is a form of distancing oneself from everyday reality, "aiming towards being as power-to-be" (p.54). In this sense, this is the premise of my critical discourse analysis, which focused on the subjects' perceptions of life inside the framework of history and circumstances. Their expressions were inter-textual, showing their thoughts through time and space

through a variety of genres, including poetry, narratives, memoirs, oral stories, and visual representations of their thoughts.

Hermeneutics in Relation to the Project and Dissertation Study

During the pre-production and production of the documentary project, I adopted an existential hermeneutic framework. This was due to the fact that I had conducted preliminary research about the *Calais Jungle* camp and the refugee crisis, in general. In this sense, the framework of existential perspectives was established within my mindset prior to my arrival of the first pilot project. Although, I had no prior experience being inside an unregulated refugee camp setting, my knowledge and perceptions of the conditions of the camp were constructed through literature and visual images from literature, the Inter-net and media. Accordingly, existential viewpoints related to oppressed populations became a center point of exploration.

Hermeneutics in Relation to the Discourse Analysis

Upon return from the camp, after two consecutive visits from May to July 2016, I started the analysis of the unedited footages of the documentary. I embraced critical viewpoints about the expressions and built the study on Gee's, Fairclough, and Rose's methods of written, oral, visual, and aural discourse analysis. All three models allowed me to develop the language of the participants using deductive methods of language analysis and incorporating social and historical aspects of the subject's expressions. Also, Gee's discourse building tasks and *figured worlds* provided a framework to expand on the semiology of language. By broadening the perspective using both existential and critical frameworks provided a clear and in depth view of the subject's expressions, showing their situations and their thoughts simultaneously. The reader and audience will

see the refugee's transformation of thought during their time in the camp, in addition to developing an understanding of their situations.

Theoretical Stances

This study embraced various theoretical stances because it encompassed multimodal forms of data gathering techniques, as well as the analysis of written, oral, visual, and aural modes of analysis. The words, musical and theatrical sounds, and images all encompassed meanings that depicted (a) historical events, (b) sensory perceptions, (c) poeticizing life, (d) reality vs. realism, (e) humanistic thoughts, and (f) inquiries about injustice and politics. In this sense, I aimed to illustrate transformations of the participants' expressions and expand upon them using ideological frameworks that were resonated and implied within their expressions. Also, within the narratives, poetry, and memoirs, and oral stories, I expanded on cultural interpretations through different literary perspectives. Because stories are shaped by the subject's cultural, literary, and social experiences, these structures are often embedded within conversations and narratives. Moreover, Gee's method of discourse analysis helped me to analyze their *voices* in context of their situated meanings and social frameworks. As noted by Gee (2014), the speaker or writer constructs purposeful meanings, and discourse ideologies are prevalent as people shape a conversation or story about themselves, others, or the world. Accordingly, I defined relevant theories that emerged from the discourses of the participants, as well as the theories that were used to guide the data analysis process. There are five main categories as follows: (a) philosophical stances, (b) pedagogical theories, (c) visual, textual, aural semiology, (d) film theory, and (e) cultural

interpretation. Each category is segmented into sub-themes that were represented in the analysis.

Philosophical Interpretations

Existential Humanism: Jean-Paul Sartre

Accordingly, French philosopher, Jean-Paul Sartre philosophized that existentialism is a mode of humanism. According to Sartre, “existence precedes essence” that is “man defines his own world during the course of his life” (Bodon, 1985, p. 222). He contended that human beings are pressured between the dilemmas of two subjectivities, “on the one hand, the freedom of the individual subject to choose what he will be, and on the other, man’s inability to transcend human subjectivity” (p. 23-24). The latter is from an existentialist perspective wherein humankind is in a constant dilemma between one’s own desires to create a system for oneself and moral convictions, how one ought to be. In other words, the battle is within oneself between the idea of what is good to do and what is unethical. Accordingly, the humanistic aspects of existentialism were defined as humankind’s freedom to choose what he or she aspires to become, and even if “God” exists, it would not change human nature (e.g., Sartre, 1965). Together, both ideas of freedom and responsibility develop Sartre’s theory of existentialism as a mode of humanism. Sartre, defended his stance on existentialism against Christian essentialist who contended that existentialism was pessimistic and incorporate ideas of hope as to humankind. The debate was between interpretation of human phenomenon within a framework of determinism or “essence precedes existence” or “I am, therefore I think” versus subjectivism, which is based on the freedom of choice, “I think, therefore I am” or “existence precedes essence” (e.g., Sartre, 1965). By the early 20th century existentialism

became the forefront of philosophical thought and science. With the onsets of wars during the 20th century, ideologies of predetermination and positivists approaches to generalizations of human nature were slowly abandoned as such theories proved to only justify the judgments and bias against certain human groups. Such positivism developed nationalistic sentiments for super power nations to justify exploitation of resources and people worldwide. Sartre's philosophical and novelistic writings expanded the notions of nationalistic empowerment in relation to perceptions of self in society. Existentialism became an outlet for individuals to see themselves as change agents in the world rather than trapped by determined mindsets that categorize humanity.

Furthermore, both philosophies of existentialism and humanism were explored within the participants' viewpoints as they narrated their experiences living in the camp, their nostalgic *voices* resonated their hardships of leaving behind their homelands, identities, and families, as well as their indecisive future living in the *Jungle*. I identified their discourses as a battle between existential and essentialist perspectives in the sense that they were fighting against a system, yet simultaneously struggling to create their own system, as *beings for themselves*. Additionally, the analysis illustrated the participants' transformations of thought and their processes of making choices in life. In this sense, the participants resonated existentialist perspectives such as Sartre's existential humanism. Also, aspects of humanism in relation to cultural and literary structures were explored in the analysis of the participants. Because literary culture impacts our interpretation of experience, I included Dabashi's Persian humanism within the analysis of two Iranian participants.

Persian Humanism: Hamid Dabashi

Dabashi (2012) hypothesized that Persian humanism is not only depicted through the perspective of religion; rather it is enveloped in morality through human experiences of oppressive regimes. In other words, post-modern Persian humanism stemmed from traditional or religious Persian literature, which exemplified the ideology of humanism as a result of literary anti-humanism (the reality of society). For centuries, it is known that societies have developed and collapsed, victories and wars have created the cultures, communities, and societies of modern times. Our world is in constant conflict between cultures and nations, and such events have shaped and evolved humankind's thought about what society represents and how it ought to be. Often in times of turmoil and suffering of people due to oppressive governments, philosophies are established to represent the morals and ethics of society. In this sense, humanism did not develop without a conflict to incite the moral and ethical processes. The philosophy of humanism stemmed from humankind's experiences of wars and conflicts between cultures. In relation to Persian culture of humanism, Persia has experienced centuries of wars and victories, and this knowledge is embedded in its literature and art.

For example, historically, the Qashqa'i nomads of Iran established a confederacy that governed nearly half of Iran. Their culture survived based on their political structures and negotiations to establish land rights with Royal Courts. Moreover, through centuries of political turmoil, modernism and global expansion, the Qash qa'i developed a landscape of literacy interwoven in history and the spirituality of nature that spanned from the landscapes of the Ottoman Empire to the Zagros Mountains. Their literature is depicted in woven art, paintings, poetry, and music that resonated their spiritual journeys

across vast landscapes. As noted by Bodon (2016), “their poetry and music is now heard in whispers, shrouded in political oppression” (p. 20-21). An example of poetry that represented their resistance to oppressive governments and humanism entitled, *Ma ‘zunan*, by Mahamud Kaviyani (as cited in Shabazi, 2001) depicted expressions of Post-Revolutionary political oppression,

Ma’sun, many ships sailed through our ocean-like tribes,
The cosmos turned, the sun came and went,
Rulers emerged, ruled, were gone
Every few days, one after another.
My Ma’zun, oppressive rulers cannot rule for too long
(e.g., Shabazi, 2001, p. 40)

Indeed, such nostalgic portrayals of war and politics are reminiscent of Dabashi’s idea that humanism stemmed from anti-humanism or ancient political oppression and without the hardships. In this sense, humanism is learned through the experiences of tribulations. Indeed, this is a prevalent theme found within both ancient and modern Persian literature. Thus, Dabashi’s philosophical and literary perspectives illustrated the dilemma between perceptions of self-identity within *ethnos* (inherited cultural traits) and *ethos* (how one perceives one’s situation and changes one’s path in life) within the scope of existential issues. Also, it must be noted that such stories and their tonalities, as well as ideologies that encompassed the interpretation of the situations were not “mere personal or historical subjectivism” (Burke, Geertz p. 230), rather it represented a part of the sum of a historical event, which included ingredients of human emotions and thought. Indeed, such self-perceptions were written in Persian literary texts as Dabashi exemplified the

prevalence of anti-humanism and anti-dialogues, which transformed human thought and morality relative to oppressive regimes.

Exemplification of Ethnos, Ethos, Chaos, and Logos in Persian literature

As depicted in Moseleh al-Din Sa'di (circa 1209-1291) writings, Persian humanism was embedded in ancient traditions of political criticism. In Din Sa'di's poem *Golestan* (composed in 1258), Sa'di told the story of a slave who was condemned to death for cursing the king in his native language. They did not understand his language, so he turned to his courtiers to translate for him. A kind hearted courtier told a verse from the Quran (3:134) "Your Majesty, he says: Those who spend in prosperity and in adversity, who repress anger, and who pardon men; verily, Allah loves the good doers" (Dabashi, 2012, p. 1). The king was pleased with the courtier's translation and excused the slave from his convictions. However, an adversary of the good-hearted courtier told the king that he was dishonest; rather the truth was that the slave was cursing him. The king was saddened and concurred, "that lie was far more appealing to me than the truth, for that lie meant to solicit good deed, while the source of your truth was meant to do evil; and wise men have said a judicious lie is better than a seditious truth" (Dabashi, 2012, p. 1). Sa'di's story exemplified Persian literary humanism, which encompassed metamorphosis of self-identity from *ethnos*, *logos*, *ethos* to *chaos* (Dabashi, 2012, p. 299). For example, Dabashi (2012) hypothesized that the way in which people become human is through "metamorphic sublation." In other words, self-transformation as depicted in Sa'di's literature and other Persian literary works takes the form as follows: (a) *logos* or aspects of oppression of the subject, (b) *ethnos* or the subject's inherited cultural perceptions, (c) *ethos* or aspects of the subject's realization of oppression, and

the subject's transformation or morality; and (d) *chaos* or the dilemma between *ethnos*, *logos*, and *ethos*, as well as the final victory. *Chaos* according to Dabashi represented the process of the subject to obtain morality in one's life or the subject's victory over oppression (*logos*). In relation to Sa'di's story, the ill-fated subject who was a slave to the king; represented the oppressed *ethnos* in need of self-transformation in order to survive. The king, who was the oppressor, represented the *logos*, in control over the subject's fate. The *ethos* of the story was depicted as a kind-hearted courtesan, who was courageous to defend the slave, and using a verse from the Quran. Finally, the climax or *chaos* of story was portrayed in the adversary's argument against the good-hearted courtesan revealing his deceptiveness. Interestingly, victory was won as the king was persuaded more so, by the deceitfulness of the kind-courtesan; rather than the evil truth of the matter. Indeed, the king realized magnanimity exists in deeds of some half-truths. Indeed, this story exemplified the transformation of thought in relation to the oppressed and the oppressor.

Similarly, in the analysis of the two Iranian participants' writings and visual images, their reflections were reminiscent of Sa'di's Persian literary humanism. Also, existential themes were portrayed within their stories and poems. Indeed, their stories were structured with scenes of *chaos* and the divergence of phenomena represented as the destruction or disturbance of morals and beliefs. Also, the *logos*, the source of the oppression against *ethos* constituted the content illustrated within their expressions. Accordingly, the participants' experiences illustrated similar historical phenomena in Iranian culture, which emulated the structures of literature found in the works of poets such as Sa'di and Kaviyani. The themes of existential resistance from oppressive regimes and inner-self- reflection of truth and morality resonated the literary landscape of Iranian

culture, the participants' exemplified the global landscape through their writings and visual expressions. Their expressions were representative of refugee viewpoints and voiceless in society.

Reality and Realism: Jean Mitry

Mitry discussed the phenomenon of the introduction of visual images, and the processes of thought as one encountered unfamiliar images. He deciphered the processes of reality and realism, and how an actual image transfers to contextual interpretative processes. Similarly to Fairclough's model for critical discourse analysis, "Texts are viewed through a process of texturing and are perceived through a process of social action modalities and social production" (Fairclough, 2003). Accordingly, visual images represented a mode of discourse that could be analyzed, which represented multiple realities to the image-maker and the viewer of the images. Mitry contended, "as soon as a reality is seen in an unexpected way, reality becomes fantasy, to which we have grown accustomed" (p. 363). In other words, once a visual image is dissected or shown in a way unfamiliar to us, the process of interpretation unfolds a multitude of realities. Mitry's reality is realism, which described the process of interpreting images as a social process that interprets and reinterprets in accord with the unfolding of situated meanings. The image itself without interpretation is an object of subjectivity. Additionally, the adding of verbatim or text amplifies the meaning of the image rendering it a mode of realism to be reinterpreted through time.

Accordingly, for this dissertation, I interpreted the photographic images and aural aspects of the images to illustrate the unfolding of meaning through situated meaning and inter-textual contexts. The images were not perceived as objects as they appear, rather

inter-subjective meaning embedded within a socio-cultural and socio-political temporal setting. The purpose to analyze the images was to develop the participants' stories within a historical context, and to show how their perceptions of their situations changed over time.

Poetic Imagination and Poetics of Space: Gaston Bachelard

In Bachelard's psychoanalysis of phenomenology and conscience, he viewed images as experiences rather than "objects" that transforms meaning in time and space. As noted by Bachelard, "Images are 'lived,' 'experienced,' 're-imaged' in an act of consciousness that restores at once their timelessness and their newness" (p. 39). Images and language bloom together in two ways, firstly when an image is perceived at first sight, he describes the power of imagination as a pollination of perceived ideas that make already existing flowers bloom. Secondly, the seeds are embedded within us and are internal. In other words, images are unforgettable, our consciousness stores them and we reinvent its' meaning as we experience life. To Bachelard images produce meaning and language is developed from them. He also, used Nietzsche's poetry and philosophy as exemplary of his idea of 'material imagination.' For example, Nietzsche wrote poetry and metaphors about the elements of earth, air, fire, and water. His poetry demonstrated the internal power of images with basic elements that we know, and how those internalized experiences of the elements develops imagination and metaphor through language. The language becomes the tool to amplify the meaning of images as an experience rather than just a "thing." Moreover, Bachelard's exploration of imagination delves into the poetics of space and how one perceives different places or space in accord with one's "unforgettable" childhood experiences. He stated that the house where one was born

stays inscribed in our memories and one's perceptions of the world are internalized in accord with childhood memories of home. In this sense, for this study, I used Bachelard's ideas of home and childhood as part of the participants' interpretations of experiences. His theory opened the windows to the reader to understand the participants' views not only in terms of historical space, yet as emotional and lived experiences. The images provided were interpreted as a historic and finite event rather an experience of a person's life as a refugee, transforming one's thoughts and pollinating its seeds to help others whom have not such experiences to internalize and understand the meaning of life as a refugee.

Literary Genres: James Gee, Mikhail Bakhtin and Hamid Dabashi

In this dissertation, I used literary genres to examine the structures within the stories of the participants. Gee, Bakhtin, and Dabashi, all discuss the structures within of language and speech. Gee constructed a model of language building tasks that represented the various modes of meaning within discourses, while speech genre theorist, Bakhtin discussed the plot structures within novels and how the individual is perceived in novel stories. Likewise, to a novel the stories of refugees also have similar structures in the way the writer or speaker constructs one's storytelling. For example, using Bakhtin, I found genres of travel novel and novel of ordeals, which emerged from the refugee stories. In the travel novel the reader perceives the protagonist's existential issues emerge, where in the protagonist transforms in accord with his or her experiences being in a new place and with new people. In this genre of storytelling, the character is the center of the world and attempts to change the world. Also, in relation to the novel of ordeals, I found that some refugees told their stories in relation to trial and tribulations

during their journeys. According to Bakhtin, ordeal story telling the reading is about how the character is in constant conflict with the world. The character is changing in accord to the world and he or she does not attempt to transform the world.

Furthermore, Dabashi's Persian humanism literary structures show story telling as a dilemma between the protagonist and antagonist. The historical events or the world is in conflict with the individual. The individual is in constant ordeal with the world and must find a way to change and accept his or her new life. This is also reminiscent of Bakhtin's ideas of the ordeal novel. Literary structures within stories can broaden the picture of refugee stories by showing a cultural and language construction. It makes their stories important and amplifies their voice because it creates an image for the reader to understand a broader perspective that is implied within the expressions.

Pedagogical Theories

Pedagogy of the Oppressed: Paulo Freire

Paulo Freire (2016) hypothesized that vulnerable populations generally express existential and emotional discourses, and by understanding their language and expanded on their perceptions of the world will transform their conceptualizations of their world, which will in turn advance their language. Freire's pedagogical model is based on a democratic system that enables students to reflectively express their thoughts about concept in the world and through open dialogue they can create meaning to their expressions, hence transform their perceptions of self-identities and situations, while advancing their literacies. Freire addressed the teacher as a cultural worker, who guides the students, especially vulnerable populations, toward advanced language acquisition and develops their independence as beings for themselves. As noted by Freire (2015), "teaching cannot

just be a process of transference of knowledge from teacher to learner. Critical learning takes place as a way of comprehending and realizing the reading of the word and that of the world,” (p. 40). For example, Freire’s critical literacy models investigated educational methods of engaging marginalized populations in learning processes wherein they analyzed cultural images and created *generative* themes, which embodied their perception of self in relation to the images. Finally, he combined the *generative* themes with *codification* or meaning through expression about the images, and he engaged his students with group dialogue (Freire, 2016). Freire, found that the students learned much more in depth about language as it was placed into the context rather than rote memorization of prescribed vocabulary. Additionally, Freire’s models of education represented a democratic way of teaching and learning. He stressed the need for marginalized populations to view themselves as part of society and the way to develop this understanding is through open dialogue and critical thinking.

Furthermore, this dissertation also explored pedagogical themes within the expressions of refugees. Because I incorporated Freire’s model into the process of teaching and developing relations with migrants, my teaching strategy was three fold: (a) a preliminary face-to-face introduction of the project and open filming, (b) the initial filming and face-to-face debriefing about their documentaries, and (c) communications via social media platforms. The first part of the process started in May 2016, the first pilot of the project. I allowed the refugee participants to openly express their stories, and no pressure was made on the genre or plot of the story. Indeed, their stories mirrored what Freire would identify as *generative* or existential themes as the participants wanted to better understand their situation living in the *Jungle* and the process of obtaining asylum. The second part of

the learning process began upon my return to the camp in June and July 2016. The filmmakers and I met with the young refugee filmmakers and other new participants as well, and they instructed them on filmmaking techniques and story construction, which was part of the *codification* process. During the *codification* stage the participants were instructed to envision an audience, and to convey their stories with more clarity and detail. This part of the process allowed the participants to conduct a reflective approach, and it also showed the transformation of their thoughts, and progress towards independence as being for themselves. Also, the third method of instruction was through social media during our times away from the participants. This was an effective way to maintain relations and share images and text. Moreover, the aspect of communications that I found most helpful for the participants was the interpersonal interaction and open dialogue. The relationship between the participants and the filmmakers and researcher established a trust, which also helped to gain confidence and stay focused on their goals. Also, focusing on Freire's model helped me to concentrate on the refugees as insiders of society rather than marginalized. With this perspective in mind, the filmmakers and I created a positive mind set, which could help the refugees to perceive themselves as independent learners in the world, and individuals who could become change agents. In this sense, the goal of the documentary film project was to give a *voice* to the refugees and to assist them with the techniques of filmmaking and storytelling.

Furthermore, in regard to the discourse analysis, Freire's voice resonated within the discourses of the refugees. The visual, oral, written, and aural languages illustrated the expressions of the oppressed and oppression. It also showed how their thoughts evolved in accord with the changing and newly perceived realities, as well as their imaginations

through poetry. By examining a philosophical perspective of the stories, beyond the objectivity of the imagery, revealed both the existential and inter-subjective perspectives of the refugees. Indeed, the images and words portrayed their oppression clearly, but the process in the unedited versions of the discourses depicted an in depth interpretation of the situations and worldviews.

Democracy and Education: John Dewey

Dewey's theoretical stance is subtly conveyed in the language of the two Iranian participants in the study. They emphasized the conditions of refugee children, and the injustice against their existence in France. Dewey stated, "Power to grow depends upon need for others and plasticity" (p. 41). In relation to plasticity, children need an environment conducive of learning, which allows flexibility and creativity in learning strategies. In the *Jungle*, the children were denied the rights to a democratic education and a refuge in order to grow and learn in society. The children were situated in an environment that taught them hostility and street survival, yet in the midst of such conditions, they understood the adult world better than the adults. In this sense, the children living in camps such as the *Jungle* exemplified the social context of the pedagogy of the oppressed.

Mind in Society: Lev Vygotsky

Accordingly, Vygotsky's (1978) theory of pedagogy in relation to children's play, states "play is a recollection of something that has actually happened than imagination. It is a memory in action than a novel imaginary" (p. 103). Vygotsky addressed the act of children's play as a depiction of social reality and their perceptions of their experiences in the world. In this sense, the relation to Vygotsky, this study represented the participants'

concerns and expressions related to the children's wellbeing in the *Jungle*. The issues of children living in an unregulated camp without the right to public school education posed a problem to French society and for the refugee children.

Semiology of Visual and Textual Expressions

Using linguistic theories in relation to verbal, written, visual, and aural languages, I defined the subjects' expressions relative to the "signified" and the "signifier." I drew from theorist such as Metz, Barthes, Mitry, Kress, and Hodge to build a holistic perspective of their expressions.

Signified and Signifier Defined in Text: According to Kress and Hodge (1979), "Language is typically an ongoing life of society, as practical consciousness of society" (p. 6). In this sense, written, verbal, and visual languages were defined in terms of their social context of the "signified" and the "signifier" as a union of the both which create the "sign" (Barthes, 1977a, p. 38-39). In other words, a "word" encompasses meaning from what is suggested by the subject or the writer, which then becomes a sign or the signified meaning. Signifier represents the subject or writer who expresses the sign or which in turn develops the meaning to the signified. In relation to this dissertation, it is important to focus on the signifier in order to establish a social context and develop a holistic view of the situation in relation to the participants' expressions. Also, since much of the data is not a perfect balance of scripted "cinema", we must understand the language of visual and aural meanings. As noted by Metz (1977), it is the textual, visual, oral, and aural that constitutes the signifier. Accordingly, in relation to film theorists' perspectives, the subject was viewed in terms of "filmmakers," who were reading and writing the world. We must attempt to understand the subjects' habitual themes, their

characters, their favored plots, and compositions, because what is interesting is that they are not particularly interested in the discursive facts and cinematic logic, rather they show subjective perspectives, while seeking logic in the relation to their experiences (e.g., Metz, 1977).

Moreover, in the context of an image with text as noted by Barthes, the image amplifies the meaning of text. Barthes (1977b) suggested, with text added to an image, “it no longer illustrates the words; it is now the words, structurally, are parasitic” (p. 25). Likewise, Metz stressed that signifiers develop figures of metaphor or metonymy, which become “objects” of generality.

Signified and Signifier Defined in Imagery: In relation to the photographic image, it is perceived as “words,” with a continuous message, which is illustrated by the signifier or subject. Barthes (1977b) posited, “A photographic image is a message without code...It is a continuous message” (p. 17). Indeed, one image can produce a multitude of meanings and ideas. Moreover, photographic images alone are a historical sign, which according to Barthes, relies on the reader’s knowledge of the sign in order to understand the image. Photographic images require interpretation of the sign, and the sign expressed into social context in order to make it significant to the reader. Moreover, the meaning of sole images also paints an emotional picture, and often creates a sense of ideology to the reader. Text added to photographic images makes the ideology portrayed concrete, as it reifies certain ideas through the reader’s emotions, which creates a desirable or undesirable affect for the reader to imagine an ideal life or situation.

Audience and the Signifier

The spectator or reader is acknowledged within the analysis of the visual and textual elements of the subject's expressions. The context of audience will be defined in terms of the author's intended audience. The spectators' perceptions of the images and narratives are separate from the author's viewpoints. According to Metz (1982) "the spectator is absent from the screen, he is outside the object or the subject on the screen" (p. 48-49). In this sense, the audience is *all perceiving* or a separate signifier from the filmmaker or writer. Accordingly, the term "audiencing" defined by John Fiske (as cited in Rose, 2016) as "the process by which a visual image has its meanings renegotiated, or even rejected, by particular audiences watching in specific circumstances" (p. 38). In this sense, the interpretation of images and text change according to audience interpretations. The filmmaker or writer considers his or her purpose, hence, encodes the message for the audience. In relation to this analysis, I discussed the author's intended audience or call to action or intended audience response. For example, "audiencing" and "site of audiencing" were emphasized in terms of author's purpose of the expression and his desirable response from the viewers or readers.

Semiology of Visual and Aural Depictions

Dialogue and Sound: Siegfried Kracauer

Kracauer theorized the semiology of sound, dialogue, and images. He stated, "sound may or may not be synchronized with images of its natural sound" (Kracauer, 1960, p. 111). The role of sound whether it is musical, natural, or cacophonous, in relation to images creates another depth of meaning. Kracauer illustrated the interpretation of different aspects of sound and image meaning through four types of synchronization as

follows: (a) parallelism, wherein speech or sound carry parallel meanings, (b) counterpoint, wherein speech or sound carry different meanings, (c) asynchronism, actual sound and commentative sound, and (d) counterpoint a-synchronized, wherein the audience does not perceive the location of the sound or the context of the sound. The parallelism between sound and image would be that the sound carries the same meaning with the image. For example, a group of clowns entertain some people on the street, and the people laugh and smile at the event. On the other hand, counterpoint would represent dissimilarities between sound and image. For example, the clowns in the street sing and entertain people, but the people do not react or react in an adverse manner. Moreover, Kracauer referred to a-synchronism as natural sound that relates to the images such as the sounds one would hear on a busy street, cars and people doing things. Additionally, counterpoint a-synchronism was defined as the audience or listener not perceiving the source of the sound. For example, among the cacophonous natural sounds on the street, a scream is heard, but the audience or listener does not know the source of the screaming. The meaning in this sense is unknown until the image and sound is displayed in context. In relation to the discourse analysis, sound and images were important to developing the discursive meaning of the phenomenon as a whole. There were certain instances when such counterpoints in sound and image occurred during the process of the participants' filming and writing of their stories. Indeed, such events developed the situated meanings to the interpretation of the expressions. Also, the sound helps the audience to understand the social context.

Furthermore, the following types of synchronism in sound and images were depicted in the visual footages of the participants' stories: (a) counter point synchronism,

(b) counter point a-synchronism, and (c) parallel synchronism. The importance of analysis of two scenes within the footages of the participants' illustrates the conditions of the camp life, refugees' non-verbal expressions of life in the camp, social context of European and non-European cultures, and culture in the camp.

Semiology of Text and Music: Roland Barthes

The photographic image and context of music or sound within that image encompasses a historic dimension to the meaning of the visual expression. Barthes puts the signification of the image as a cultural and historical process of interpretations. As noted by Barthes (1977), "signification is dialectical movement which resolves a conflict between cultural and natural man" (p. 28). In the instance of an image with music, the meaning of the image is no longer dependent on the knowledge of its reader. The images in context of the music tell the story. Because music is a paralanguage that can interpret a universal symbol of emotion, the reader or listener can create a social context for the photographic image. For example, a natural scene on a street in the shantytown of living structures made of jury-rigged materials from rubbish; shows images of clowns singing to homeless people sitting listlessly on the street corner. The homeless people react with distressed expressions. The music in this sense illustrates the counterpoint of the photographic image, in that universally, singing clowns represents cheerfulness, however, the clowns are singing a sad song and they are not cheering the homeless people. In this sense, the music creates the socio-cultural context of the image. Without the music present, the image could be perceived in another way. However, the sound and image form a montage of reality and emotion that translates to oppression and injustice.

Visual methodologies and reading images Rose, Kress and van Leeuwen

Kress and van Leeuwen discussed visual images as models of reality, which may or may not be reliable sources of information. Visual senses are universally accepted as more reliable than aural senses. Most people believe what is seen more so than what was heard and written. According to Kress and van Leeuwen (2006), news images are more accepted as a modality of reality than images depicted in fictional modalities. For example, natural colors within images and the modality of the subjects within the images would signify realism to the viewer. On the other hand, exaggerated colors and planned settings would give the tone of surrealism, which would signify fantasy or fictive realism. Images are signs that can be interpreted by the subject or photographer, and the audiences. Composition of the subjects within the photographic images also reveals the photographer's message to the audience. In relation to this study, I focus on the framework of imagery and subjectivity as a realism or depiction of the participants' reality and message to the audience. The choices in images are similar to word choice and story structure. The photographer or writer has a plot to follow and a message to portray. In this sense, subjectivity and social context is the framework that the researcher follows during the course of the analysis. Indeed, the images portrayed in this study were within their natural setting and not manipulated, however, the participants' choice of images illustrated the reality of their story, and clarified their words, whether spoken or written. Their choice of images also depicted specific themes that could be interpreted by the audience or researcher. Likewise to Kracauer, Mitry, Metz, and Barthes, images are experiences and produce thought processes. Indeed, images encompass signification of multiple realities.

Cultural Interpretation and Hegemony

The Interpretation of Culture in relation to Clifford Geertz

According to Geertz (1973), “Ideologies was once defined as socio-political values or beliefs encompassed with factitious propagandizing such as fascism, which was altered in Germany to fit Nazi ideology” (p. 193). Since WWII, the concept has been referred to historical subjectivism, as noted by Geertz the problem of ideology arises where there is a discrepancy between what is believed and what can be established as scientifically correct” (p. 198). Accordingly, Geertz wrote that the way social scientists could thwart such discrepancies in respect to ideological studies was to suggest a theoretical framework of cultural interpretation. As noted by Geertz (1973), “The differentiae of science and ideology as cultural systems are to sought in the sorts of symbolic strategy for encompassing situations that they respectively represent” (p. 230). In other words, ideology or *figured worlds* could be culturally interpreted, which in turn resonate the subject’s and the researcher’s interpretations of phenomena, while simultaneously seeking to answer questions to difficult situations. It is important to note the cultural foundations of the participants in order to develop a full understanding of their situations and discourses.

Furthermore, while reflecting on the discourses of the participants, I perceived Persian cultural and literary structures embedded within the tone of their writings. Accordingly, Geertz’ stressed, “The moral and aesthetic aspects of a given culture, the evaluative are commonly summed up in *ethos*, while the cognitive existential aspects have been designated by the term world view” (p. 126-127). In this sense, the *ethos* is defined as one’s tone and character toward circumstances, and the concept of worldview

relates to one's perspectives of actuality, self, and society. In relation to the refugee participants, their cultural interpretations, indeed illustrated their viewpoints of their journeys, life in the *Jungle*, and perceptions of self in society. Within their writings they structured their tone of *ethos* or morality about their experiences, which revealed their ideological insights based on self-identity and society relative to humanistic inquiries.

Orientalism: Edward Said

Historically, social science methodologies shifted from Durkheimian structuralism schools of interpretation, which emphasized social science through an objective lens; yet shifted toward approaches that encompassed the subjectivity of social phenomenon known as reflexivity between subject and researcher. In this sense, the subject of study is not perceived or interpreted as an object of generalizable research rather subjects transform their thoughts in accord with changing situations. The social context of the environment is part of the meaning of interpretation, which stemmed from philosophers and social scientists such as Heidegger, Bourdieu, Geertz, Boas, and Said.

Additionally, critical race ideologies during the late 19th century and the turn of the 20th century had influenced and transformed sociological approaches of study. For example, Nazism utilized the structures of objectivity in social science as a way to manipulate and legitimize their atrocities against the Jewish culture and others. Nazism developed their own theories of racial inferiority and with this the transformation of sociological approaches toward inter-subjectivities and situated meanings in phenomenology became the streamline for social and interpretative studies.

Furthermore, Said discussed the foundations of "Orientalism" which dates to the early European colonialists. Orientalism focused on the ethnicities of colonized cultures

in Africa and Asia, which depicted the differences between Europeans and the people represented in the colonies. These differences were interpreted as racial and primitive cultural divisions between Western and non-Western civilizations, which was used to justify Western dominance. Moreover, in relation to this study, I found Eurocentric perspectives as the dominant landscape within the literature about refugees in Europe. In this sense, in order to reduce the Eurocentric perspectives and center on refugee viewpoints, I decided to create the least intrusive method possible. For example, the participants were given cell phone cameras and they were asked to make their own diaries about their life in the camp. In this way, I limited the amount of time and influence with the participants. However, knowing that the participants had encountered European influence for a long period of time, it is inevitable that the Eurocentric perspective has tainted their viewpoints. Also, many refugees considered themselves as part of the European system, since they had been living there for months and some were educated in language and culture in their homelands. Yet, their voices were expressed, as they would like them to be heard and seen.

Additionally, within the framework of the discourse analysis, indeed, Eurocentric theories were incorporated to broaden the perspectives of the participants. Indeed, this seems contradictory of the project's purpose; however, since the participants were living and adapting to European society, they depicted their transformation of self-identity as non-Europeans adapting to a new *ethos*. The framework for their interpretation of *transformity* is within the context of their environment at that particular point in time.

Antonio Gramsci and W.E.B. Du Bois: Critical Race Theory

Additionally, critical discourse resonates in the voices of the refugees. Oppression is prominent in their discourse, reminiscent of political hegemony of between state and vulnerable populations. Depictions of racism also echo critical race theories of W.E.B. Du Bois. When researching critical discourses, politics of hegemony cannot be evaded. Gramsci discusses the *un-dialectal* nature of politics, the division between “us” vs. “them” in society. During the project, the refugee participants illustrated the hegemony between the European state and the refugees. Using visual images, written and oral discourses the audience and reader could interpret the political perspectives between the subjects and the state. Likewise, to Du Bois’ voice who echoed racial hegemony in the United States, the refugees in the *Jungle* pointed out the racial prejudice within European society as well. Black hair and dark skin signified the hegemony between Anglo-European and immigrant Europeans from Africa, the Middle East, and Asia.

Methodological Procedures

Sampling and Participants

This qualitative research study utilized purposive sampling techniques that aimed to produce a free flow of expression for volunteer refugee participants, as well as obtain information related to the underlying themes within the discourses of refugee *voices*. The participants were chosen based on their willingness to express their stories through filmmaking techniques and writing about their experiences in the Calais *Jungle* and/or abroad. The main technique for gathering data was giving cell phone cameras to refugees and letting them create their stories with the least intrusiveness of the film crew and I. The filmmakers guided their camera techniques to ensure quality visual footage, while

researchers Jean and Theresa, discussed the structures of their stories. Moreover, the interviews were open ended, which allowed the interviewees a free flow of expression as well.

Additionally, the aim of this study was to learn from refugee stories within unregulated camp settings. Accordingly, critical philosophical perspective were implemented within the interpretation of the participants' expression, which provided an in depth meaning in relation to the social and historical context of the experiences, as well as focused on the problems and solutions toward creating liberation among migrant groups through freedom of expression. In this sense, I intended to explore themes relevant to the participants' transformation of self-identities relative to their sense of liberation and independence expressed through the processes of storytelling and filmmaking.

Furthermore, the documentary project started with support from UNESCO and participant samples were assisted with the support from representatives within UNESCO. Other techniques that I used to attract a purposive sample, was practiced through social media and e-mail connections with refugees and volunteer teachers in the camp school known as *L'École Laïque du Chemins des Dunes*. This was a secular school created by refugees and volunteer teachers in order to provide English and French language lessons, as well as a variety of learning activities for adult and child refugees. UNESCO agent, David Fajolles, recommended Virginie Timberghien, a volunteer French teacher at the school in the *Jungle*, and she assisted the filmmakers and I with locating refugee participants who were interested and willing to participate in the project. Also, another

refugee named Zemako Mel Jones also helped with collaborating with refugees for the project. They were both an important aspect for the development of relations in the camp.

Furthermore, during the initial pilot of the project in May 2016, I obtained four participants for the project, and by the end of July 2016, the project had a total of eight refugee filmmakers and storytellers. However, for this study, I chose three of the eight participants for the discourse analysis. The choice was purposive, which means that the participants' quality and quantity of data had to meet a criteria for the analysis as follows: (a) quality represents the duration of interaction between participant and researcher or filmmaker, (b) quality represents the balance of visual footage and written or verbal narrative provided by the participants, (c) contextual data represents the variety of social and historical contexts within the meanings of the expressions, and (d) quantity represents the amount of visual, written, oral, and aural data provided by the participants needed to conduct an analysis. In this sense, the participants chosen for this study included two Iranian refugees and one refugee from Pakistan.

Refugee Participants

Bahram. Bahram was a refugee from Iran. He resided in the *Jungle* for one year. He was in the process of attaining asylum status in France and he conducted volunteer work for the Catholic Worker House, helping refugees in the *Jungle* and in the hospital. Bahram was 25 years old and he studied literature and spent his free time filming and writing poetry. As of November 2016, he was a student at a French university.

Dahlir. Dahlir was a refugee from Iran. He resided in the *Jungle* for one year. He was in the process of attaining asylum status in France and he conducted volunteer work for the Catholic Worker House helping refugees in the *Jungle*. Dahlir was 25 years old

and he aspired to earn a university degree in film. As of November 2016, he was a student at a French university.

Tahla. Tahla was a refugee from Pakistan. He was 31 years old and he resided in the *Calais Jungle* for over two years. He aspired to live in England where his family resided. Tahla loved cooking and he wished to open a restaurant once he settled with his family. As of November 2016, he was living in a small village in France near the Belgium border due to the destruction of the *Calais Jungle*.

Instruments

Data gathering methods for the documentary project and the discourse analysis for this study included the following: (a) videoing, (b) writing narratives, (c) open ended interviews, (d) oral recordings, (e) text messaging, and (f) members check. The aim of the project was to gain the perspectives of refugees and encourage them to express their stories through the medium of filmmaking, writing, and speaking about their experiences as refugees. In order to develop authenticity of their stories, the participants filmed their own stories and depictions of life in the *Jungle*. Additionally, some participants wrote narratives, poetry, and memoirs about their daily lives in order to enhance the meaning of their visual depictions. Refugee participants also interviewed each other for the project, and I conducted open-ended interviews as well. Interviews were not only conducted with refugees, rather prominent scholars, political leaders, police, and volunteer workers in the camp were interviewed to gain a holistic and critical perspective of the camp setting. Moreover, text messaging was an important aspect for the refugee participants to maintain connections with the filmmakers and I in order to share ideas about the documentary. Social media also played a role in gathering data and

correspondence while the film crew and I were abroad. Social media involved in the collection of visual images and narratives included Whatsapp and Face Book.

Additionally, a member check was incorporated during the documentary process in order to assure the confidence of the participants in relation to their expressions that they wished to communicate to an audience.

Organization of the Documentary Project

Data Collecting Procedures

Researchers and Film Crew

The making of a documentary is a complex scholarly research process. The first steps of making of this documentary included the preproduction process, which encompassed countless hours of archival research on the topic, as well as investigating prominent scholars, professionals, and people whom were relevant to the issues being investigated. Moreover, the most tedious and difficult part of the preproduction process is the distribution of the documentary, which is vital in measuring the dissemination of the product, in other words, who will have access to viewing the documentary, as well as the monetary value of the works. Mass distribution is essential to making a successful documentary because the aim of the documentarian is to have one's works viewed and critiqued by an extensive audience.

Additionally, the production process is similar to fieldwork in the sense that the documentarian is prepared to conduct interviews and film content relevant to the topic. This part of production could take a few weeks to several years depending on the type of documentary being made. Additionally, it takes more than one person to make a

documentary. A small production usually includes one researcher, two directors, three camera people, and four lighting and grip people.

Furthermore, post-production includes reviewing and analyzing the footage, which represents most of the time a ratio 20/1. In other words, for every hour of screen footage the filmmaker has filmed 20 hours. After reviewing the footage and organizing it, one is able to construct the story, which very often defers from the original intention of the documentary. Because of the involvement of the pre-product, production, and post production of the filmmakers involved on the making of the documentary, the editing process is often done through discussions and further research in order to construct the voice over that narrates the movie.

The following is a brief description of the roles of each crewmember in the making of this documentary.

Theresa Bodon. I was working toward a Doctorate of Literacy at Sam Houston State University, Texas. My role as researcher in the documentary included the following: (a) primary researcher, (b) pre-production communications to interviewees, (c) interviewer, (d) lighting, (e) primary researcher of fieldwork, (f) preproduction fundraising, (g) accounting, and (h) postproduction distribution of the documentary.

My role as principle researcher included archival research during the entire process of preproduction, production, and post-production of the documentary. I also researched and communicated to potential interviewees. For the production of the documentary, I interviewed volunteer teachers, scholars, professionals, and refugees. During the fieldwork stage, I also directed and addressed the needs of the refugees, as well as worked with other crewmembers in the field. Additionally, I worked on lighting

for the formal interviews. My archival research helped with the fundraising for the documentary in that my correspondences with humanitarian organizations and proposals have had a positive impact on the making of this documentary. Also, I organized the accounting during the production. My contribution in distribution has led to the support of UNESCO and Sam Houston State University for the funding and humanitarian aim for the project.

Jean Bodon. Dr. Bodon is the Chair of Mass Communications, and Dan Rather Endowed Chair at Sam Houston State University, Texas, and he is my husband. His role in the documentary was director. Dr. Bodon was the main support of the documentary as a director he coordinated all aspects of the making of this film. A director oversees the artistic aspects of the making of a film. In the case of this documentary he supervised the project as the key role in acquiring a suitable cast in fulfillment of the artistic and plausible characteristics of the documentary. During the production he directed the crew with acquiring participants on the field, lighting scenes for interviews, camera and sound, setting dates for interviews, financial aspects, dealing with the needs of participants and crew, ensuring the fulfillment of the content and artistic characteristics of the documentary. Additionally, he worked on the editing of the documentary, as well as the distribution of the documentary.

Dharmeah Patel. Mr. Patel worked at the Global Center for Journalism and Democracy at Sam Houston State University, Texas. His talents as a cinematographer contributed to the teaching and creativity of the images of the project. He worked during the production of the documentary interacting with the participants and filming images on

the field. Mr. Patel also contributed to the cinematography and sound during the interviews.

Grant Wiedenfeld. Dr. Wiedenfeld is an Assistant Professor of Mass Communication at Sam Houston State University, Texas. Dr. Wiedenfeld participated during the fieldwork of the production. He worked as a volunteer at the donation warehouse in Calais, which provided information about the charitable aspects of the *Calais Jungle*. He also spent time at *Jungle Books* interacting with migrant participants and teaching them filmmaking techniques in order to develop a quality story for the documentary.

Summary of the Documentary Production Process

In November 2015, my focus on the *Calais Jungle*, France began as I read an article with my niece in *La Monde*, about migrant issues. We were shocked about the demographics and population increase of migrants and how they were living in France. My husband and colleague, Jean Bodon, and I began talking about the idea of making a documentary in the *Calais Jungle*, and this idea sparked a lot of interest among other colleagues at the university. I started the project with a grant proposal to the National Endowment for Humanities, but the proposal was unsuccessful. Moreover, I was also interested in knowing whether UNESCO would be interested in supporting such a project. Indeed, Jean and I began searching for departments at UNESCO and e-mailing people about the project. By late December 2015, we received a message from UNESCO's Media Relations and Freedom of Expression sector, George Papagiannis, which stated his interest in the project. From that point onward Jean and I corresponded

with UNESCO representatives on a weekly basis by way of phone, skype, and face-to-face at Paris headquarters.

Additionally, Mr. Papagiannis developed a team with the Chief, Public Policies and Capacity Building, Sector for Social and Human Sciences. Our first in-person meeting was held in Paris on April 4, 2016 at the sixth floor of the main headquarters. The evening before the meeting, we were invited to dinner with Mr. Papagiannis in Paris, and we had casual conversations about life in Paris and Texas. Jean and I presented the proposal the next day, to three UNESCO representatives, and the meeting lasted for an hour and half. The meeting went very well with warm greetings and messages to follow. Soon after we returned to Texas, we received text messages and e-mails discussing the success of the meeting, and Mr. Papagiannis asked us if we could make a short three-five minutes preview of the project for the U.N. High Commission on Migration in New York, in September 2016. Indeed, we replied with the utmost honor and excitement. Additionally, Jean announced the project to his dean and colleagues, and the project was gifted with funding from The College of Fine Arts and Mass Communication, as well as DELTA at Sam Houston State University. The following figure 1 is a scanned image of the original e-mail message related to the U.N. High Commission project. The process of protocol for such recognition started with a proposal for partnership with UNESCO agencies. We were asked to write a proposal to begin the process of patronage with UNESCO to collaborate on an extensive project aimed to provide freedom of expression to refugees living in camps.



Figure 1. UNHCR and UNESCO E-mail. George Papagiannis' e-mail message in collaboration with the U.N. High Commission for Refugees Project.

Furthermore, Jean and I continued research for the project at an expedited rate since we had to conduct a pilot project for the U.N. High Commission prior to the screening in September 2016. Upon our return to France in mid-May we had contacted several people who were volunteers in the *Jungle*, and other people representing politics in France. We also created a small team to work on the filming. The crew consisted of Dharmeah Patel, a cameraperson, Grant Wiedenfeld, Professor of Mass Communications, Sam Houston State University, Jean Bodon, Chair of the Department of Mass Communication, Sam Houston State University, and the researcher, Theresa Bodon, Doctoral student of Literacy, The College of Education, Sam Houston State University. The following figure illustrated Mr. Papagiannis' continued encouragement regarding the U.N. project.



Figure 2. Correspondence with George Papagiannis and U.N. High Commission Project

Moreover, in May 2016, the crew conducted a pilot project to create the short preview for the U.N. High Commission on Migration. For the pilot, Jean, Dharmeah, and I spent four days in the *Calais Jungle* interacting with volunteers and refugees. We collected over three hours of b-roll footage from refugees and established relations with them as well. We worked with five different people from various countries including Nigeria, Sudan, Pakistan, Afghanistan, and Iran. Upon our return to the U.S. we stayed in contact with the refugees via texting and Face Book in order to maintain relations for the initial project in June and July 2016. Additionally, correspondence related to the U.N. project continued including the following of protocol with UNESCO's patronage process. The following figure shows the continuation of patronage and U.N. project between Jean and I, and Public Relations, Social Science Sectors, and UNHCR representatives.



Figure 3. George Papagiannis' correspondence continued.

Additionally, in the later part of June and early July of 2016, the crew returned to France and conducted interviews with scholars, under-cover police, political leaders, as well as lawyers and other volunteers at the camp. Grant Wiedenfeld joined the project and worked with the volunteers and refugees at *Auberger Des Migrants*, a donation warehouse, as well as *Jungle Books*, a library. At both the donation warehouse and *Jungle Books*, Grant developed relations with a Sudanese refugee, and worked with Grant on the project, videoing and narrating his life as a refugee in the *Jungle*.

Furthermore, Jean, Dharmeah, and I met with the two Iranian refugees whom we met in May, and continued the project with them. I tried to meet with another refugee from Pakistan, who I met during the May visit, but due to some unclear messages and conflicts in the camp, I was unable to interact face-to-face, but I stayed in communications via Face Book. The crew and I knew that tensions were higher in the camp than before, people were very upset about anyone filming them at this point. Fights,

police raids, and thousands more newcomers in the camp had possibly altered the morale and socialization within the community. Moreover, the crew worked with some Sudanese and Iranian participants during this time and they were able to obtain stories and footage from them.

At the time of this writing 2018, Jean and I have continued correspondence with some of our participants via text messages and Face Book correspondences. We returned to Calais to gather updated perspectives from Bahram and Dahir. We spent ten days with them interviewing and gathering film footage for the final edits of the documentary. During this time I was able to reconfirm interpretations of Bahram's and Dahir's narratives and story, which helped me to reanalyze some of the themes stated in their discourses. With this I could create a constant comparison of themes and develop emerging themes from their expressions. Also, a member check to ensure authenticity of their expressions was beneficial to the accuracy of my interpretations of their illustrations and portrayals of life in the *Jungle*.

Tribulations with UNESCO and UNHCR: A paradox

Unfortunately, in early June 2016, Jean and I received a disappointing e-mail from Ms. El-Koury, Chief, Section for Inclusion and Rights, Sector for Social and Human Sciences, which stated, "due to intergovernmental relations, UNESCO agencies could not support the project." This led to much turmoil on the part of the project and myself. After six months of discussions with UNESCO about the U.N. Commission and the extension of the project we were denied support, along with all of the refugees participating on the project. This indeed, affected our morale and aim for the documentary. Jean and I pondered for days and spoke to Mr. Papagiannis about this pit

fall. According, to Mr. Papagiannis, he wasn't absolutely sure, yet he mentioned the political bureaucracy that has encompassed UNESCO's philosophical standpoint and power as a humanitarian organization, as well as some protocol issues between the two organizations. Mr. Papagiannis mentioned in a phone conversation that UNHCR was upset that the project was not directed to their migration agencies. With this information, it seems that both internal protocols and political climate in France led to the failure of UNESCO's agencies to continue the project with Jean and I. However, later in September 2016, I followed up with UNESCO's Media, Information, and Literacy Conference, and a proposal was accepted for presentation in Sao Paulo, Brazil in November 2016. The following figures 5 and 6, illustrates Ms. El-Khoury's original and encouraging tone toward collaboration of the project.

To: ☐ Bodon, Theresa;
Cc: ☐ Bodon, Jean Richard; ☐ Tararas, Konstantinos <k.tararas@unesco.org>;


Dear Theresa,

Thank you very much for your message. I copy Kostas to follow up on your query.

We are looking forward to this collaboration.

Warm regards,

Golda

 United Nations Educational, Scientific and Cultural Organization Organisation des Nations Unies pour l'éducation, la science et la culture	<p>Golda EL-KHOURY Chief – Section for Inclusion and Rights Sector for Social and Human Sciences</p> <p>UNESCO 7, place de Fontenoy 75352 Paris 07 SP</p> <p>Tel : ++33 (0) 1 4568 4547 Email : g.elkhoury@unesco.org www.unesco.org</p>
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Les guerres prenant naissance dans l'esprit humain, c'est dans l'esprit humain que doivent s'élever les défenses de la paix

unesco

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Figure 4. Golda El-Khoury's message to Theresa Bodon.

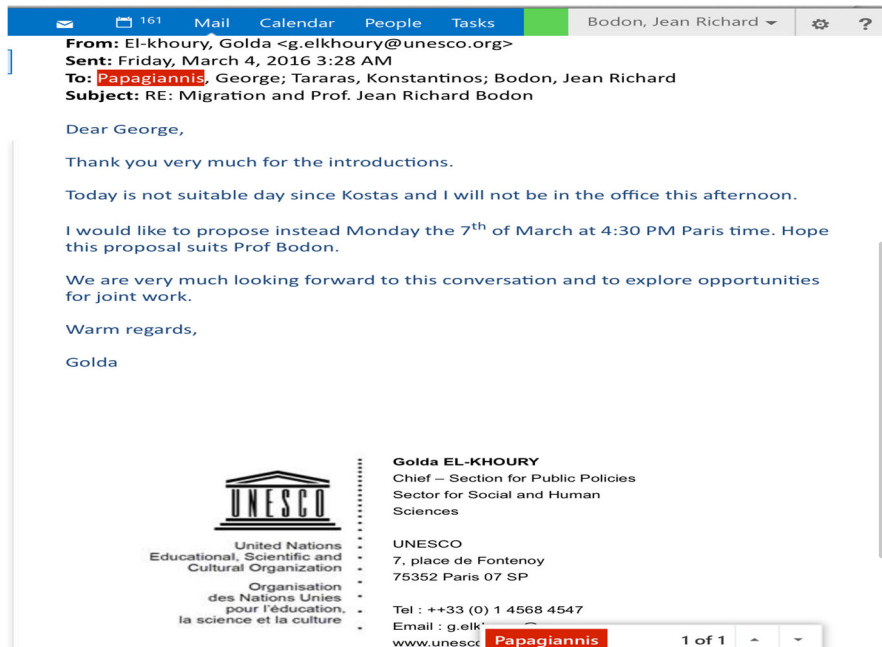



Figure 5. Golda El-Khoury's correspondence continued.

Furthermore, such correspondences are numerous and in the following figure 6 will illustrate the collaboration of an extension to the project. Written in French, the message translates to Celine, a representative of UNHCR about the Calais *Jungle* project to be included in their broadened framework about refugee stories entitled *Le Visage Humaine de la Migration* (Human Faces of Migration). The following e-mail was from Konstantinos Tararas, a lawyer who represents the sector of Human Social Sciences. He was enthusiastic to work with during all of the meetings. The following e-mail showed his continuation of the project with UNHCR members.

The paradox exists in relation to the ongoing interest of supporting the humanitarian mission to give a voice to refugees, and the sudden absence of interest of UNHCR and UNESCO to uphold their aim to support peaceful actions toward humanity during turbulent times. It seems that political pressure from government had beleaguered the project, which is a contradiction in relation to UNESCO's and UNHCR's

philosophical stance. The comment stated by Ms. El-Khoury, “Due to inter-governmental relations” indicates a bureaucratic decision rather than a humanitarian aim. The next figure 6 illustrates further extension of the project from a representative lawyer at UNESCO.

From: Tararas, Konstantinos <k.tararas@unesco.org>
Sent: Wednesday, May 18, 2016 8:49 AM
To: schmittc@unhcr.org
Cc:  **El-khoury**, Golda; Bodon, Jean Richard; Bodon, Theresa
Subject: Mise en contact

Chère Céline,


Je voudrais tout d'abord vous remercier d'avoir accepté de nous aider.

Par ceci je souhaiterais vous présenter **M. Jean-Richard Bodon**, Professeur et Chaire dans le Département de communication de masse à l'Université d'Etat Sam Houston aux Etats Unis, ainsi que **Mme Theresa Bodon**, assistante de recherche doctorale et « managing editor » au *Journal of Multidisciplinary graduate research* de la même université.

Ils nous ont contacté dans le cadre d'un **documentaire ethnographique sur Calais** qu'ils préparent auquel ils souhaitent associer notre Organisation. L'objectif de ce documentaire est de mettre en avant **le visage humain de la migration** à travers les expériences des migrants et des réfugiés qui y résident. Les récits des protagonistes et intervenants seront comparés et contrastés par des opinions et analyses d'experts, décideurs politiques et résidents de la localité.

Tenant compte du mandat du HCR et de votre présence dans la zone en question, nous considérons indispensable que M. et Mme Bodon prennent contact avec vous dans le cadre de la réalisation de leur projet. Sachez que leur petite équipe est actuellement à Calais pour une mission préparatoire. Nous vous serions très reconnaissants pour tout appui ou conseil que vous puissiez leur apporter. Afin de faciliter cet échange, nous nous permettons de leur fournir votre numéro de portable (06 23 16 11 78).

Je profite également pour vous proposer une réunion dans les semaines à venir afin d'explorer de possibilités de coopération.

 1 of 6

*Figure 6. Mr. Konstantinos' collaboration to extend the project in conjunction with another project that represents the voice and stories of refugees entitled **Human Faces of Migration**.*

Additionally, the interactions and support from UNESCO was decisive for the project and the refugees. For the refugees, they needed to know that the world's most influential humanitarian organization was looking out for them. Their reactions to the filmmakers and I were of inspired hope as the team told them that UNESCO represented them. Also, with UNESCO's support it gave us confidence within a vulnerable environment to give the project a humanitarian purpose with the stamp of UNESCO. However, in June and July 2016, upon return to the Calais *Jungle*, we were indeed disappointed, yet it did not stop us from continuing the project. The tone of the *Jungle*

was also different as the people had experienced a lot of violence for weeks and the population had increased from 6,000 in May to 10,000 in late June.

Participant Observation and Teaching Methodology

The documentary project incorporated a naturalistic approach toward understanding the complexity and the depth of the participants' expressions. My face-to-face and social media interactions helped me to learn from the refugees rather than studying them (Spradley, 1979). Also, researcher's interaction and observation "allowed her to see the world as her subjects' see it, to live in their time frames, and capture the phenomenon in and on its terms, and to grasp the culture in its own natural context" (Lincoln & Guba, 2985, p. 273). The participant observation took place in the natural setting of the refugees, in the Calais *Jungle* camp. Select participants were given cell phone cameras and pocket cameras to record their visual, written, and oral diaries. I engaged in verbal and written conversations with the participants to develop trust and to be a compassionate listener to them during their story telling process.

Furthermore, this project incorporated *New Literacies* (Rueda, 2013), wherein internet and media tools are not a technology issue, rather a context in which literate skills are displayed and constructed. In relation to our project, the participants learned about visual and narrative storytelling utilizing media tools such as cell phone cameras, social media, and other digital applications in order to construct and communicate their expressions. The use of literacy skills in this project incorporated story construction utilizing cinematic, artistic, and literary modes of expressions such as poetry, narrative, visual art, music, dance, and culinary traditions. In short, this project worked to link the goals of media literacy directly to social and individual transformation. *New Literacies*

were enhanced through filmmaking techniques utilizing cell phone cameras, social media, and digital applications to promote their freedom of expression.

Developing an Educational Model in the Field: Freire's Model

Furthermore, the pedagogical model used during the process consisted of: (a) teaching refugees how to use the camera to create an effective sequence of events; (b) interacting with them to encourage their expressions; (c) collaborating with them in the writing process; (d) learning from them about their culture and interests; (e) collaborating with them in the editing process to ensure an interpretative authenticity of their works and; (f) above all, creating a trust between each other.

The first step toward creating a trust with the refugee participants started during the pilot project in May 2016. Trust was indeed difficult in respect to the film crew and I, because it was the first time they had experienced a refugee camp setting. The first day the crew and I were preparing to meet a refugee named Zemako Mel Jones at the school area in the *Jungle*. Upon meeting Zemako inside the school area known as *L'École Laïque du Chemins des Dunes*, the filmmakers had camera equipment in hand, and Zemako asked them to give the equipment to him and he would keep it inside his lean-to shelter. Indeed, the crew and researcher were skeptical for a moment because the environment was not secure, yet they knew it was imperative to develop trust with the refugees, so they lent all of the cameras and equipment to him. Zemako said that he would return the equipment the next day, and indeed he did so. Moreover, this established a trust with the refugees to know that we had hope to working together. Also, in addition to this tribulation of trust between researcher and participant, the crew spent time with the refugees inside the *Jungle* and invited them to dinner in town. This opened

the relationship for them to feel free in their writing, oral interviews, and filming. Another aspect of building trust with the refugees was the support they had from UNESCO. In this sense, the fact that the refugees and the crew had support from such a prominent humanitarian organization gave hope to the refugees, which in turn felt at ease to tell their stories.

Time Line of Interaction with Refugees on Project

The following is a brief time line of the project, which includes dates and interactions with the participants.

May 12th through May 16th 2016: The first pilot for the project for the U.N. High Commission. This time period was our introduction into the camp setting and initial meetings with refugees. The crew and I met three Iranian male refugees, one male from Pakistan, one Afghani male, and two male shopkeepers from Pakistan in the camp. Out of all of the people we corresponded with three remained with the project: two Iranian refugees and one Pakistani refugee. Our aim was to have them start filming and recording narratives about their experiences.

May 17th through June 24th 2016: With the two Iranian and one Pakistani participants, the crew and I remained in contact with them via Whatsapp, Face Book, and phone correspondences until their return in late June. All three refugees sent images and writings about their experiences during the crews' absence. The two Iranians worked with Jean and the Pakistani refugee corresponded with Theresa.

June 24th through July 9th 2016: The crew and I returned to Calais in late June work with the three refugees on developing their stories, as well as encouraging more participants to record their diaries. At this point, the Iranian refugees had found a place to

live at Secours Catholic in the town of Calais, and they were in transition to obtaining their asylum statuses. In this sense, we met with them at their new home, and discussed the making of their narratives and visual images as coherent and meaningful for an audience.

Additionally, the Pakistani refugee was unable to meet with me due to increased violence in the camp. Dharmeah, a cameraman for the project offered to find him and arrange a meeting with me elsewhere in the camp, but according to Dharmeah, a fight broke out upon his initial meeting. However, I remained in contact with him via cell phone and Face Book and shared information and visual images were collected through social media networks. Also, Grant, another crewmember, interacted with a Sudanese refugee and encouraged him to tell his stories in the camp. His correspondences led to numerous hours of footage and conversation in the camp.

Furthermore, in July 2018, Jean, a cameraperson, and I returned to Calais to meet with the two Iranian refugees. We met for ten days to complete the making of the documentary. The filming consisted of interviews at the original site of the *Jungle*, the filming of a march for the solidarity of migrants that was arranged by our participants, and filming of the new *Jungle* site.

Legitimation

The documentary project was approved by the Internal Review Board, and was determined that because it is a documentary project “this study does not fit the definition of human subjects research as defined by the Department of Health and Human Services regulations 45 CFR 46.102 (D)” (Miles, S. 2016, May). Thus, it does not require IRB oversight. Additionally, regarding this study of the discourse of refugees, I analyzed the

unedited documentary footages of the participants. Therefore, according to IRB the data collection for the dissertation did not require approval from the board. Moreover, in relation to this thesis study, I analyzed twenty hours of raw footage that was filmed by the participants and the filmmakers during the research process.

Limitations and Delimitations

I encountered the following limitations: (a) language, (b) gender, (c) volunteer dynamics, (d) filming in the *Jungle*, (e) filming in volunteer organizations, (f) potential violence, (g) harsh living conditions, (h) differing political perspectives, (i) technical issues related to the use of cameras and lights (j) funding.

To counteract the effects of language and gender barriers, two crew members, both males, had language proficiency in Urdu and Hindi, French, and basic proficiency in Farsi. This enabled us to establish an instantaneous interactions and relations with some of our refugee participants. Also, most of the refugees had language proficiency in English or French. Additionally, utilizing written forms of narration such as poetry enabled us to obtain the participants' interpretative views about the visual representations that they expressed.

Furthermore, in regard to gender, females in the *Jungle*, had many difficulties living and socializing due to the prevalence of sexual exploitation and insecurities of violence. In regard to myself, as part of the crew, I experienced these pressures and limitations dealing with insecure females and the majority males who resided in the *Jungle*. However, having a male crew to assist with relations and communications enabled me interact confidently with male participants.

Additionally, there were barriers to filming in the *Jungle*. To thwart actions

against groups whom were hostile toward filming in the *Jungle*, my colleague and I established contacts with volunteers and professional organizations that accepted the idea of freedom of expression and filming prior to our arrival. Additionally, with the support of UNESCO, we were able to obtain the interest in our participants to work with us for humanitarian purposes; this established us as humanitarian workers rather than media, which was so heavily frowned upon in the *Jungle*.

Moreover, we developed the method of giving the cameras to residents living in the *Jungle* to provide visual, verbal, and aural data at their own discrepancies, which limited research bias as well as enabled the participants' freedom of expression with the least Eurocentric influences. Accordingly, interpretive validity was delimited because I used a critical hermeneutic phenomenological approach to frame the participants' perspectives.

CHAPTER IV

Analysis: Part I

Cultural Interpretation and Philosophical Context of the Critical Discourse Analysis

Drawing from the works of Fairclough, Gee, and Rose, I analyzed the written, oral, and visual discourses of refugees living in the Calais *Jungle* refugee camp, France. Analysis Part I, consisted of a thorough treatment relevant to the expressions of two refugee participants who lived in the *Jungle*, segmented into topics relevant to existential issues. The analysis is divided into two parts: (a) a critical discourse analysis of the written and oral tones of each participant, and (b) a critical discourse analysis of the visual and aural interpretations of the participants' expressions. Accordingly, the first part of the analysis examines discourse using Gee's (2005) seven building tasks, macro-structural, and figured worlds of critical discourse analysis methods, and Fairclough's (1992) social and inter-textual context for discourse analysis.

The written and verbal discourses were analyzed using the following thematic structures based on Gee: (a) building task 1: Significance, (b) building task 2: Practices, (c) building task 3: Identity, (d) building task 4: Relationships, (e) building task 5: Politics, (f) building task 6: Connections, (g) building task 7: Sign Systems and Knowledge. Fairclough's model will be represented in the following themes as well: (a) social context of the production of written discourse, and (b) social context of the interpretation of the discourses. Firstly, I analyzed five narratives and poems written by two Iranian refugees, Dahliir and Bahram: (a) *Finding Neverland*, (b) *Life Along the Tracks*, (c) *Jungle Ablaze*, (d) *Children*, and (e) *Reconciliation*. Both participants were analyzed as one entity because they worked together on the documentary. Also, the

second part of the analysis consisted of the visual and aural recordings of Bahram's and Dahlir's experiences. Using Gillian Rose's (2016) visual discourse model, the social and interpretative aspects of photographic images were analyzed as follows: (a) social context of the production, (b) discursive meaning, (c) site of image, (e) visual meaning, (f) modality, (g) social context of the interpretation of the image, (h) site of audiencing, (i) hegemony or political motivation, (j) the subjects' encoding and audience decoding; and (k) composition in relation to other texts. In this sense, I focused on social and interpretative models for critical analysis of textual and visual languages as part of the transformative processes of the participants' perspectives. Also, it is important to acknowledge the project as part of the participants' social context because the researcher interacted with the subjects; the researcher coexisted with the experiences as well. Additionally, the social context of the writings and visuals created discursive meaning to the expressions, which illuminated the authenticity of their stories in relation to global issues as well, hence developed a holistic perspective of the phenomena.

The Social Aspects of the Signifier

Using linguistic theories in relation to verbal, written, visual, and aural languages, I defined the subjects' expressions relative to the "signified" and the "signifier." I drew from theorist such as Metz, Barthes, Mitry, Kress, and Hodge to build a holistic perspective of their expressions.

Signified and Signifier Defined in Text: I focused my study on Kress and Hodges theoretical underpinnings of the signifier in order to establish a social context and develop a holistic view of the situation in relation to the participants' expressions. Also, since the data was not scripted, I used Metz' (1977), definition of the signifier as textual,

visual, oral, and aural data as a whole, which constituted the meaning of the data.

Additionally, keeping in mind Barthes' theoretical perspectives wherein "text amplifies photographic images", I relied on verbal and written narrative to fully understand the meaning to the images that the participants used to express their stories (Barthes, 1977b, p. 25).

Audience and the Signifier

The context of audience was incorporated into my analysis, because the subject always has an intended audience for which he or she wishes to communicate to. In this sense, the audience is *all perceiving* or a separate signifier from the filmmaker or writer. Accordingly, I used Fiske's (as cited in Rose, 2016) interpretative model for analyzing visual and textual narratives. As noted by Fiske, "the process by which a visual image has its meanings renegotiated, or even rejected, by particular audiences watching in specific circumstances" (as cited in Rose, 2016, p. 38). Therefore, "Audienicing" and "Site of Audienicing" were emphasized in terms of author's purpose of the expression and his or her desirable response from the viewers or readers.

James Gee's Critical Discourse Analysis

Accordingly, Gee defined *figured worlds* or ideologies as "often 'unconscious' theoretical stories that humans use to understand the world" (p. 81). Gee suggested that ideologies are perceived as figured worlds and are expressed within conversations. Figured worlds are voiced in casual and formal discourses, and are methodologically constructed by participants. In other words, conversations often have an ideological context built on the nostalgic emotions of experiences. People perceive their worlds

according their ideal viewpoints, how the world should be from their perspectives.

Political and moral constructs could be explored in the discourses of language as well.

Cultural Interpretative Models

Cultural interpretative models in this analysis mirrored Geertz' theoretical perspectives in the sense that ideology or *figured worlds* could be culturally interpreted, which in turn resonates the subject's and the researcher's interpretations of phenomena, while simultaneously seeking to answer questions to difficult situations. Such models develop the subject's humanity, and thwart the mal-use or manipulation of the data, because the researcher's intentions are to represent a holistic viewpoint of the subject's situations and discourses.

Furthermore, while reflecting on the discourses in the following narratives and poems of Bahram and Dahlir, I perceived Persian cultural and literary structures embedded within the tone of their writings. Accordingly, Geertz stressed, "The moral and aesthetic aspects of a given culture, the evaluative are commonly summed up in *ethos*, while the cognitive existential aspects have been designated by the term world view" (p. 126-127). In this sense, the *ethos* was defined as one's tone and character toward circumstances, and the concept of worldview related to one's perspectives of actuality, self, and society. In relation to Bahram and Dahlir, their cultural interpretations, indeed illustrated their viewpoints of their journeys, life in the *Jungle*, and perceptions of self in society. Within their writings, I explored the structures of their tone of *ethos* or morality in relation to their experiences, which revealed ideological insights based on self-identity and society relative to humanistic inquiries.

Literary and Cultural Historicism: A Model for Interpretation of Persian Humanism

For Bahram's and Dahir's analysis, I included Dabashi's viewpoint in relation to Persian humanism, because it relates to Post-Revolutionary (1979) theories of Persian expression as I noted in the aforementioned summary of Dabashi's philosophical stance. Indeed, such nostalgic portrayals of war and politics were prevalent themes found within both ancient and modern Persian literature. Also, I used this mode of humanism as a cultural interpretative model to explore and extend the meaning of Bahram's and Dahir's narratives.

Accordingly, within Bahram's and Dahir's expressions, themes of educational theorist, Paulo Freire framed existential perspectives in relation to anti-dialogue between authoritarian entities and oppressed populations as a form of dehumanization or anti-humanism. Also, Freire's philosophy sought to discover educational practices conducive to the needs of vulnerable populations. As stated previously, Freire's goal was to end illiteracy in Brazil, but also he aimed to discover pedagogical models that would demonstrate democratic educational practices for marginalized people to establish individual productivity, and liberate them from the margins of society.

Thus, both philosophical and cultural perspectives illustrated the dilemma between perceptions of self within *ethnos* (inherited cultural traits) and *ethos* (how one perceives one's situation) within the scope of existential issues. Also, it must be noted that such stories and the tonalities, as well as ideologies that encompassed the interpretation of the situations were not "mere personal or historical subjectivism" (Burke, Geertz p. 230), rather it represented a part of the sum of a historical event, which

included ingredients of human emotions and thought. Indeed, such self-perceptions were written in Persian literary texts as Dabashi exemplified the prevalence of anti-humanism and anti-dialogues, which transformed human thought and morality relative to oppressive regimes.

ANALYSIS: PART I

Dahlir's and Bahram's Participation in the Project

Descriptive and Social Context

May 11, 2016, Jean Bodon, filmmaker and I went to the Calais *Jungle* for our pilot study to prepare interviews and filming for the initial project. On May 12, 2016, we met Dahlir and Bahram at *L'École Laïque du Chemin des Dunes* (The Secular School Along the Path of the Dunes) in the *Jungle*. One of the volunteer teachers, Virginie, had sent messages to refugees about the documentary project. That day, we had discussed the project with Bahram and Dahlir, as well as others. Bahram and Dahlir were exceptionally interested to participate in the making of a documentary. They used cell phones to film the project, and the first day we asked them to start filming and create their storyline. From that time onward we met with them daily, and discussed the project and visual compositions. Upon our return to the United States, we continued the project with them through social media until our return in June and July 2016.

Furthermore, I decided to combine their stories for the analysis because they planned their escape from Iran together and worked on the project together. Some of the narratives were written solely, but the project as a whole was created together. In the following the written works and unedited visual representations depicted reflections and scenes of events that took place from May until November 2016. Most of the reflections

and video footages represented their transformation of self-identity, perceptions of community and life in the *Jungle*, as well as hardships encountered while they were living there. The analysis begins with a narrative prose about their self-reflections written as the *Jungle* was being destroyed in November 2016.

Social Context: Production of Bahram's and Dahlr's Stories

Dahlr's and Bahram's Narrative Interview about their Journeys

Dahlr and Bahram are both from Tehran, Iran. They were both friends, and they had to make the painstaking decision to either surrender to a tyrannical regime or leave their families and identities behind in hope to find freedom from oppression. They decided to leave, and it took them one month to plan their escapes. Escaping was difficult, as they had to find someone trustworthy to help cross the borders. Day by day they were worried that the police would discover their plans, but their quest to find freedom gave them strength to continue their journey. As noted in an interview, Dahlr and Bahram had to take separate routes because their economic statuses were different. Dahlr barely had enough money to change his identity and travel; he had the most dangerous route. Bahram had 20,000 Euros, so his journey was more privileged.

Dahlr had to travel by bus from Tehran to the coast of Izmir, Turkey where he had to take a small boat to Greece. Once he arrived in Izmir he only had a moment of ease until he discovered that he had missed the boat. He had to hide from authorities without any food for four days. On the fifth day, a boat arrived and then he expressed that the panic stricken people scrambled to get on any boat. He said, "They didn't care which boat they were assigned by the traffickers, they just wanted to escape." In spite of the chaos, he found a place on a boat with the capacity of 23 people, yet 45 men, women, and

children were packed onto the small vessel. At about five to six kilometers out to sea, the boat partially sunk, and some people struggled to survive. Dahir stated, “The traffickers told us to cut the boat, so that we would be rescued by coast guards.” The coast guard had rescued the people in the water, but the rest of the people remained on the boat, and had to throw their belongings into the sea in order to keep the vessel from capsizing. Dahir said, “At this point I had thought I lost everything, the few belongings that I had were lost at sea and I had thousands of kilometers to travel by sea and foot.” His journey to France lasted four months with no end in sight. As he walked from city to city and camp to camp, he was getting thinner and dirtier. He said that people started to pity him, but he didn’t want pity because he had longed to inspire humanity.

Bahram’s journey was not as dangerous as Dahir’s; however, he expressed that it was about fear of the uncertain future, and the nightmares of being cast into a cell surrounded by unforgiving walls. For 20,000 Euros, Bahram changed his identity five times, and traveled with false tourist visas. He first spent five days in Russia on a tourist visa, guided by traffickers, and then he traveled to three other countries before he could go to the United Kingdom. His stay in Moscow was treacherous as anxiety unfolded, but he said that poetry had helped him to focus on his goals. His next step was to go to Italy and then Spain. He said that when he arrived in Spain he was completely famished and barely had any money left due to paying traffickers. However, he had a friend in Spain who helped him to recover from his travels. Yet, he could only stay a few weeks and then he had to leave to Paris, France in order to take the train to Germany. At this point, he had to learn to be homeless and he expressed that it was the most difficult part of his journey.

Dahlir and Bahram had met in Germany where they lived in the streets for a few days. They expressed that it was wintertime and it was too cold to live without shelter and warm food. They said, that someone had told them about the refugee camp known as the *Calais Jungle*, and they would find some shelter and comfort there. They decided to go and as they walked they told each their stories and their hope to find freedom in the United Kingdom.

Their first night in the *Calais Jungle* was cold, wet, and scary. They said they had to sleep in a wet tent and wet sleeping bags, but the next morning Bahram had some money to buy dry sleeping bags and a tent. Their first impressions of the *Jungle* were that of a primitive community where people lived instinctively, sleeping in makeshift shelters and tents, waiting in long lines in the cold weather for food, as well as waiting for a shower or washing with a bucket of cold water. Dahlir and Bahram had stressed that although they were living in primitive conditions and far away from home, they felt that they had reached their goals. Their next step was to obtain asylum in France or the United Kingdom. Bahram had explained that he tried to go to the U.K. without papers, but he was detained for one month. The process of asylum in France was confusing at first because he had asked for asylum at the detention center and they rejected him. Bahram explained, “When you ask for asylum at the detention center in France they do not finger print you and give papers. However, when you ask for asylum at the office in Paris they finger print you and give you identity papers, which allows you to have health care and apply for jobs” (p. 124). Bahram was rejected very fast at the detention center and it took him some time to understand that he needed to go to the office in Paris. Meanwhile, he

had the choice to live in the streets or in the *Jungle*. He expressed that the *Jungle* was better than the streets because one could have friendships and community there.

Upon meeting Dahir and Bahram, I felt their despair to find a better life and express their hardships and viewpoints through the medium of filmmaking. With this project both participants refocused their goals and found other avenues toward freedom. Dahir and Bahram expressed that the documentary project opened doors to conversation with people outside the *Jungle* and volunteers working in the *Jungle*. For example, both had met Brother Paul (pseudonym), a monk from *Secours Catholique* and had discussed their perceptions of life in the *Jungle* and their aspirations to help humanity. Brother Paul had listened to their stories and invited them to live at the Secours House, as well as to work as volunteers to help other refugees at the hospital. This was a positive transition for both young men create a path toward a productive and peaceful life in France. The Secours House was a place where refugees take refuge and heal from their hardships. The volunteers helped them to establish legal asylum, and to get them back on their feet toward independence.

Textual Discourse Analysis of *Finding Neverland*

Social Context of the Production of the Prose *Finding Neverland*

Bahram and Dahir had written a narrative, *Finding Neverland* October 26, 2016 as the *Jungle* was being demolished and people were evicted from their shelters; the narrative was written as a reflection of their thoughts and experiences of their journeys from Iran to the *Jungle of Calais*.

Similarly to Sa'di's *Golestan*, Bahram's and Dahir's narrative *Finding Neverland*, portrayed the irony of the subject as an "illegal" migrant dreaming and

writing of freedom. For example, Bahram and Dahir wrote, “I would like to write about freedom. Maybe it seems funny, but to me, the most illegal person on earth aspires to write about freedom.” Their perception of themselves as “criminals” at the time of writing appeared similar to the slave in Sa’di’s *Golestan*. Indeed, they developed their ideas of morality and self-image throughout the narrative as they sought freedom within an oppressive and “anti-humanistic” world. Accordingly, Dabashi (2012) employed Persian literature of Sa’di’s *Golestan*, as an example of the tone and structures of the development of humanism through the lens of anti-humanism. Likewise to *Golestan*, which portrayed the subject’s (the Good Samaritan who defended the slave) dilemma (*ethos*) as a criminal who attempted to persuade the “oppressors” (*logos*) in order to transform mindsets. Similarly, Bahram and Dahir emulated Persian literary structures within their writings, which encompassed sub-themes such as *logos*, *ethnos*, *ethos*, and *chaos*.

Moreover, in Bahram’s and Dahir’s prose *Finding Neverland*, illustrated themes relevant to barriers or *logos* to the subject’s freedom or *ethos* as follows: (a) national borders, (b) religion (c) identity cards, (d) materialistic, (c) economic, (d) walls and fences, (e) prisons, (f) self-built prisons, and (g) love. They explained that all of these elements constituted “self-made” prisons. In other words, individuals create their own oppression because they have the freedom to change their path in life. However, one does not always find freedom in this way.

In the following examination of their prose *Finding Neverland* themes included: (a) self-identity, humanistic, and existential representations, (b) humanism relative to Persian literary traditions depictions of *ethnos*, *logos*, *ethos*, and *chaos*,

(c) dehumanization as self-inflicted and political borders separating self from freedom, (d) psychological and existential relative to self-inflicted prisons; and (e) ideological and political themes portrayed within utopic expressions. Drawing on James Gee's building tasks I discussed the following building tasks of discourse:

Building task 2: *Practices*: How are activities built into the discourse to enhance the significance of the issues or actions to the reader?

Building task 3: *Identities*: How are situated meanings, social languages, figured worlds, inter-textuality, discourse, and conversations being used to enact and depict identity.

Building task 5: *Politics*: What language is being used in this piece to communicate ethical and social issues?

Building task 6: *Connections*: How does the language connect or disconnect to cultural interpretations of their situations; how are these interpretations relevant or irrelevant?

Bahram's and Dahlir's Figured World about Language in Finding Neverland:

Bahram's and Dahlir's tone of the narrative was existential and humanistic as it exemplified literary techniques that illustrated the dehumanization of people in their social context. Self-transformation was dependent on the search for freedom. Self-identity themes were based on political oppression, as well as self-inflicted oppression. They illustrated their transformation of self-identity through literary structures based on humanism: Expressions of *ethnos*, *logos*, *ethos*, and *chaos*. The discovery of *ethos* or morality in a perceived unjust world was related to their perceptions of "inner self."

Liberation and freedom was exemplified through themes of “love” represented in subthemes of family or friendships.

Finding Neverland depicted Bahram’s and Dahir’s need for reflectivity of self-identity in relation to existential themes through the practice of literary structures such as *ethnos*, *logos*, *ethos*, and *chaos*. For example, as they posed inquiries about their cultural identity or *ethnos*, they developed the adversary of their *ethos* based on the oppression of nationalism, which represented the *logos* as a general theme.

Building Task 3: Identity

Stanza 1: Self-Identity, Humanism, Ethnos, Logos, Ethos, and Chaos, and

Existential Representations:

Bahram and Dahir wrote,

You might ask me, where do I come from? I come from a place on earth. I’m not Iranian, I’m just a human born in another part of the planet. People make countries, borders, and flags. Official prisoners, we’ve made ourselves. For this reason, I say I’m not Iranian; I don’t want to be in a prison of flags, names, nationalities. I don’t want any label. (e.g., Bahram and Dahir, unpublished writings, 2016)

This verse represented humanism in the sense that they expressed their desire to leave their Iranian nationality (*ethnos*) and become citizens of the world (*ethos*). Their adversary was exemplified in nationalism, which represented *logos* or the governing control over their self-identities. Accordingly, they realized the divergence between *ethos* and the *logos*, and identified their new self-identities as global citizens. Also, they elaborated on the idea that individuals create their own prisons through national

identities, “We’ve made ourselves official prisoners.” They connected to themes of *chaos*, which encompassed divergence of ideological perspectives in relation to self-identity, and self-inflicted prisons. In the next stanzas they developed political discourse through the practice of literary structures, which illustrate a tone of *chaos* throughout the process of the subject’s journey toward morality and liberation.

The theme of dehumanization resonated Freire’s definition of anti-dialogue between the oppressed and the oppressors, as well as Dabashi’s hypothesis of anti-humanism depicted within Persian literature. Interestingly, Bahram and Dahir established another theme, wherein the conceptualization of freedom was the adversary of the individual (*logos*), which in turn created an anti-dialogue between inner-self and reality.

Building Task 3: Identity and Building Task 6: Connections

Stanza 2: Dehumanization and Logos, Ethos, and Chaos:

Bahram and Dahir wrote,

“Prison” does not always have walls or fences built on the foundations of governments, rather individuals become “prisoners” of themselves or of other ideologies such as materialism. (e.g., Bahram and Dahir, unpublished writings, 2016).

Henceforth, one creates anti-dialogue between their perceptions of self and conceptions of freedom; therefore, dehumanizing oneself or becoming one’s own *logos*.

Building Task 3: Identity and Building Task 6: Connections

Stanza 2 continued: Dehumanization and Logos, Ethos, and Chaos:

“To all the people who put themselves in the Prison of their own spaces and forget about their freedom. Prison doesn’t always have walls or fences.”

(e.g., Bahram and Dahlir, unpublished writings, 2016).

Accordingly, their expressions evolved to ideological and political themes, which exemplified the idea of self-imprisonment. In other words, individuals create their own politics or judgments about how the world ought to be, thus transforming themselves to a prison of self-ideology.

Furthermore, Bahram and Dahlir focused on identity cards and passports as an example of their own liberation from the “prison” of identity papers, while reflecting on rival aspects of freedom. Accordingly, in *Finding Neverland*, the fight was within oneself, a dilemma between one’s ascribed national identity and selective new global identity. The ascribed *ethnos* was in the form of national identity, socio-economic status, and conceptions of freedom, as well as the stresses of modern society. Finally, they depicted the conception of freedom as *chaos*, which was foreseen as an ideological transformation that would either liberate oneself or create self-imprisonment.

Building Task 5: Politics and Building Task 6 Connections

Stanza 3: Ideological and Political the Dilemma between Ethnos and

Ethos:

Bahram and Dahlir wrote,

Many people are prisoners of their passports and identity cards. My identity is just my thoughts. I prefer to spend all of my days in a green garden painting and writing or perhaps playing with children, rather than sitting behind a desk and listening to my boss nagging because I just want to have more money or a better

status. I won't be money's prisoner because I don't need money, actually money needs me, without me it is just paper. (e.g., Bahram and Dhalir, unpublished writings, 2016)

In this sense, Bahram and Dhalir paradoxically interchanged and created *chaos* as exemplified in their ideas about freedom as a mode of liberation, yet an approach toward oppression of the individual. They embodied the conceptualization of *chaos* through the dilemma between utopic ideologies and speculations of anti-humanism of modern life, “money as a prison” or barrier to freedom. Additionally, the tone of *Finding Neverland* was based on an individual lost in society living in a chaotic materialistic world, oppressed by national borders, nevertheless, he sought to find a self-governing identity centered on the ideology of freedom.

Furthermore, they reflected on the barriers to freedom through religion, which represented the authority of religion, and the contradictions to its morality. In the next stanza the authors developed a new *ethos* and *chaos*, with the dilemma between religious humanism and anti-humanism.

Building Task 3: Identity, Building Task 5: Politics, and Building Task 6:

Connections

*Stanza 4: Ideological and Political the Dilemma between ethnos and ethos
continued:*

Bahram and Dhalir wrote,

No, I want to live correctly without any hell or heaven, no books, nor a prophet. I would be happy with each and every good action done, a heaven will appear in my heart. With each evil act I do, my conscience will judge and punish me. I want

to live free from any orientation and religion. Religion could be a prison sometimes. I live as a human; humanity could be more than anything!

(e.g., Bahram and Dahir, unpublished writings, 2016)

Accordingly, Dabashi (2012) stressed that the foundations of Persian humanism was built on anti-humanism, the morality of resistance to oppressive regimes. As noted by Dabashi (2012), “Persian literary humanism is predicated on the silencing of non-Persian languages and dialects under the reign of the same dynasties that enabled and privileged Persians as the ornament of their courts...based on the Islamic period” (p. 20). In other words, humanism is embedded in Persian literature through the portrayal of dominant regimes as oppressors to the morality of society. Persian literature depicts the lessons learned through past experiences, and the preservation of ethical and moral life. Bahram’s and Dahir’s writings portrayed similar tones of humanism as two young men experiencing the pit falls of governments and religious regimes, while transforming their self-identities and futures.

Furthermore, they portrayed anti-humanism within the narrative through religious and political ideology as barriers to liberation of the individual. They posited that the individual can liberate oneself from the *logos*, whether the *logos* is a political, religious, or socio-economic entity. They drew from their life experiences and reflected on how they could change their own fate, rather than depending on society to transform. The following stanza also revealed a shift in attitude from serious contemplation to mockery of the formalities of society.

Building Task 6: Connections

Stanza 5: Humanism and Anti-Humanism:

Bahram and Dahlir wrote,

When you have travelled like me, without any passport, from the other side of the earth, then you can understand that we make these passports and countries. You will laugh at all of these papers. In fact, we can't find freedom; we should build it ourselves. I didn't find it. So, I decided to make it for myself...Now, I can live anywhere, in every situation, I can enjoy my life, free from any dependence. (e.g. Bahram and Dahlir, unpublished writings, 2016)

Accordingly, with this utopic and humanistic mindset, they concluded the memoire with an analogy of “love” as the most enjoyable “prison,” and a “prison” of hope. They represented love in the form of friendships, family, or lovers. In this sense, they concluded the reflection with another human fragility or *ethos*, represented as the “prison” of love.

Building Task 3: Identity

Stanza 5: Humanism and Anti-Humanism Continued:

Bahram and Dahlir wrote,

Finally, with all these freedoms, I found a prison that I couldn't escape from, a prison I cannot fight with because I enjoy the prison of love. It's not a materialistic love; it can be love for your lover, family or friend. It's the best limitation. Unfortunately, in the end, separation breaks this prison. In the best cases people will be separated by death. So, be free, go, find, discover, and fall in love and lose yourself in love and freedom, and once you're lost, live in *Neverland*, the land of nowhere. (e.g., Bahram and Dahlir, unpublished writings, 2016)

Bahram's and Dahir's conclusion was similar to the Persian literary humanism as exemplified in Sa'di's works *Golestan*, in that the story ends with the *chaos* of victory over the barriers toward freedom, whether the obstacles were political, economic, religious, materialistic, or self-inflicted. The morality was clear in that a judicial lie for the good of humanity is magnanimous rather than a pusillanimous truth solicited to endow evil. Their dishonesties exemplified in their methods to escape oppression, illustrated their strengths to discover humanity in themselves as free beings who could participate in society and help others in the process.

Furthermore, Dahir and Bahram speculated and transformed their self-identities within the boundaries of society. For example, in the aforementioned narrative interview about their journey from Iran to Europe, they addressed their turmoil between the political oppression of their homelands and their individual choice to leave. The main theme within their narrative was about finding freedom as an individual and existential issues related to oppression from outside entities such as government, nationalism, borders, economics, religion, and violence. In their search for freedom, they have found liberation through the discovery of breaking a rigid system of boundaries. Governments and society did not only cause these boundaries, yet barriers within themselves, to believe that they could change their path.

Social Conditions of Interpretation of *Finding Neverland*

During the time of this writing in early July of 2016, Bahram and Dahir were living in the *Jungle*. They were working on the documentary and authoring a book with another organization about their experiences as refugees. Their interpretation of life at this time swayed between tones of pessimism in relations to political elements as barriers

to freedom, and optimism of finding *ethos* or liberation through transformation of “inner self” intertwined with the themes of “love” and “family” as an aspect of morality to be discovered within an unjust world. Consequently, the difficulties of homelessness and unhealthy living conditions in the *Jungle* made a positive impact on their self-transformation as they realized their independence and created new worldviews. Interestingly, in *Finding Neverland*, their themes were geared toward discovering independence through self-transformation and reconciliation with the world. Through the metamorphosis of self-perception, they realized that their lives could be changed.

Furthermore, the next poem *Life Along the Tracks* written in early June 2016, focused mostly on the political oppression and *logos* of their barriers to self-identity *ethos* and liberation, which subtly showed the changes in their views of the world. For example, *Finding Neverland* illustrated the barriers to *ethos* as “inner-self” rather than mostly political barriers as depicted in *Life Along the Tracks*.

Table 1

Interpretative Model and Characteristics of the Prose, Finding Neverland

Figured World and Building Tasks	Subject	Relation	Connections Themes and genre that connect to larger social structure.
Building Task 3: Identity	Self-imprisonment, global citizen, non-religious, independent	Poetic Prose Ascribed self-identity in relation to national identity or <i>ethnos</i> and independent self-identity <i>ethos</i> .	Humanism and the individual in modern society.
Building Task 5: Politics	National borders, identity cards, utopic views	Representative of <i>logos</i> or oppression. Utopic views of individual choice and freedom.	Existentialism and the barriers to individual freedoms.
Building Task 6: Connections	Independence from nationalistic and self-inflicted prisons	Relations between self-identity and political oppression.	Freedom from external and internal barriers. (continued)

Figured World	Existential, utopic, humanism, individualism, freedom and liberation	Situation of oppression in Iran and France in relation to individual transformation. “Inner-self” motivation was more powerful than political oppression.	(continued) The dilemma of love as a barrier to freedom and access to happiness. <i>Finding Neverland</i> Liberation was expressed through themes of love and freedom. <i>Finding Neverland</i> was liberation of inner-self and transforming one’s world.
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Note. Adapted from “An Introduction to Discourse Analysis,” by Gee, J., 2014, pp. 95-115, pp. 31-4

Textual Discourse Analysis of *Life Along the Tracks*

Social Context of the Production of the Poem *Life Along the Tracks*

Between May and July 2016, Dahlrir and Bahram just started video recording and writing narratives about life in the *Jungle*. During this part of their filming and writing processes they were living in the area of the camp where registered refugees resided. They explained that they lived in storage containers with twelve people sleeping on bunk beds, and there was no Internet inside the containers, which made it difficult for them to connect to family members in Iran. Bahram wrote that when he tried to talk to his mother, she couldn’t understand why he was living in a container, rather than an apartment. He continued to explain that the next time he spoke to her he would tell her that he was living in a house. (Godin & Hansen et. al. (2017), p. 25) Moreover, most of the people were awaiting asylum for England and they stressed that communications to their families were the most important aspects of life. They would stand on high grounds or near factories to get better connections to Wi-Fi. Daily life was about family, survival,

and refuge in England. The social context of Bahram's and Dahir's situation encompassed a community of people from numerous nationalities living together in unhealthy and unsafe conditions.

By June 2016, Dahir and Bahram had been living in the *Jungle* for 6 months. They had established a genuine understanding of life as homeless refugees, as well as the cultural and community structures within the Calais *Jungle*. On one hand, living in the *Jungle* was dangerous, as criminals exploited vulnerable refugees, yet it was a place of community wherein people could socialize, and find the comforts of friendships, as well as obtain basic necessities.

Moreover, as noted by Friere, existential themes were prevalent viewpoints among vulnerable populations. Ideologies of liberation and freedom were also a part of displaced people's mindsets. In this sense, Bahram's and Dahir's thought processes at such a vulnerable time in their lives, altered between political view points and their changing self-identities in relation to their situations. In this analysis, I focused on the following discourse building tasks that were represented in the poem *Life Along the Tracks*:

Building task 2: *Practices*: How activities in language develop the reader's understanding of the situation.

Building task 3: *Identity*: How situated meanings, social languages, figured worlds, inter-textual discourse, and conversations were being used to enact and depict identity.

Building task 5: *Politics*: The language being used in this piece to communicate social goods or social oppression.

Building task 6: *Connections*: How the language connects or disconnects signs.

Bahram's and Dahlir's Figured World in "Life Along the Tracks":

The philosophical framework of existentialism, humanism, nostalgia, homelands, and homelessness encompassed the *figured worlds* that exemplified their self-identities. The turmoil between *logos* or political oppression of one's homeland and host country was emphasized. The dilemma between self-identity, actuality, and society *ethos*, as well as the oppression related to the conditions of one's world was reflected upon. Reminiscent of Jean Jacques Rousseau's *Reveries of the Solitary Walker* (2004), Bahram and Dahlir reflected upon their own liberation from the oppression of society. Liberation was represented in solitary walks, as noted by Rousseau, he found society and other individuals as a burden on himself, "These hours of solitude and meditation are the only ones in the day when I am completely myself and my own master, with nothing to hinder me, the only ones I can truly say that I am what nature meant me to be" (Rousseau, 2004, p. 35). Accordingly, the tone of solitude and reflection illuminated a continuous message of "walking." The term "walking" was interweaved with analogies of nature within the practice of the language relative to their search for freedom from the oppression of society. Similarly to Rousseau's memoir, implications of domains of happiness were portrayed in their poetry and expressions.

Life Along the Tracks

In the poem *Life Along the Tracks*, Bahram and Dahlir expressed self-reflections of childhood, and poetics of space were interwoven in each of their portrayals of their experiences. Such nostalgic themes of space and time were reminiscent of Gaston Bachelard (1994), a philosopher who addressed the impact of childhood experiences and

perceptions of home space in relation to nostalgic feelings of places. In the poem, they portrayed the meaning of life living as refugees in the *Jungle*. Indeed, they had endured numerous identity shifts due to psychological traumas during their journeys. For example, their transformation started with the political distress that caused them to change their identities and leave their homeland. Also, their political and religious mindsets evolved as they experienced life as refugees. Additionally, the traumas of homelessness changed their perspectives from self-centered individuality toward self-sacrificing characteristics within their expressions. The following themes were prevalent in *Life Along the Tracks*: (a) political, religious identity, (b) self-identity and home, (c) culture and homelessness, and (d) future and nostalgic identity.

Furthermore, humanistic and existential frameworks were expressed within the poem. For example, perceptions of home as a “lost domain” were interweaved as a place of comfort, yet contrasted with analogies of oppression and mistrust (Bodon, 2017). Also, reminiscent of Alain Fournier’s *The Lost Domain* (2014) wherein the protagonist is separated from his childhood love by war, he spends his lifetime searching for his lost love. Similarly, Dahlrir and Bahram portrayed their journey as a search for their lost domain interweaved with reflections of childhood memories. The places they experience along their journey were based on differences and comparisons between past experiences and present conditions segmented into two temporal settings: (a) the past, and (b) the present.

Additionally, the tone of the poem was indicative of Persian literary humanism, which established the structure of *ethnos*, *logos*, *ethos*, and *chaos*. That is, in one sense, home as defined as a place of protection and family memories was metaphorically

depicted in scenes of nature representing the *ethnos*. On the other hand, perspectives of home shifted to portrayals as a place of injustice and perils of political oppression representing *logos* of the poem. The following excerpt depicted the estrangement of feelings between home as a place of mistrust and a protected place (e.g., Bodon, 2017).

Building Task 2: Practices, Building Task 3: Identity, Building Task 5: Politics, and Building Task 6: Connections

Stanza 1: Self-identity and Homeland, the ethnos

Bahram and Dahir wrote,

Thoughts were battling in my head: (*ethos*)

Like a war of angels and devils, (*ethnos and logos*)

on one side of my path were high walls and closed gates, (*logos*)

on the other side, green nature, (*ethnos*)

a beautiful tapestry of an infinite garden. (*ethnos*)

However, the walls did not disturb me, (*logos*)

as I thought of the infinite garden; (*ethos*)

I did not break down the walls and closed gates, (*ethos*)

I just kept walking...(chaos)

(e.g., Bahram and Dahir, unpublished writings, 2016)

Furthermore, this excerpt depicted their struggles to liberate themselves from the barriers of injustice and political oppression. For example, the walls and fences were reflected upon as entities against their pursuit of freedom, which depicted signs of *logos*. On the other hand, gardens of tapestry portrayed cultural aspects of *ethnos* or protected homeland. Also, the illustration of gardens as a tapestry revealed a part of their Iranian

culture such as the art of tapestry weaving, which depicted lavish gardens within the designs of the carpets, symbolizing wealth and security. Also, the practice of the verb “walking” signified the activity of liberating oneself from oppression, likewise to Rousseau’s *Reveries of the Solitary Walker*, freedom was about discovering one’s self-identity without the confines of society, self is what nature intended one to be.

Moreover, Bahram and Dahlir once lived affluent lives in Iran, hitherto their experiences of homelessness, partakes another dimension of identity that encompassed the dichotomy between the transformation their existence within European society while enduring homelessness; a representation of turmoil between *ethos* and *logos* (e.g., Bodon, 2017). This transformation represented the dilemma between *ethos* and *logos*.

Inter-textual and Visual Depictions

Furthermore, Bahram and Dahlir represented their thoughts using cell phones cameras to film their stories. An example they used to illustrate their loss of home and self-identity was depicted in a scene walking along the railroad tracks with the sound of gravel under their feet and the scene slowly panned toward the green fields and fences. However, they quickly turned off the camera as other migrants walked toward them. Indeed, many people living in the *Jungle* were against filming for various reasons, perhaps not to get caught or just simply to have some sense of privacy.

Building Task 2: Practices, Building Task 3: Identity, Building Task 5: Politics, and Building Task 6: Connections

Stanza 2: Culture, Homelessness, and Personal Identity Revisited:

The next verses expressed personal transformation and the process of learning a new world. Bahram and Dahlir portrayed reflections of the world in terms of inner battles

between the outside world and nostalgic grief of a lost domain (e.g., Bodon, 2017). The first two stanzas were repeated in the verse and then interweaved between the inner battles and the physical world, creating a sense of *chaos*.

Bahram and Dahir wrote,

Thoughts are battling in my head: (*ethos*)

Like a war of angels and devils, (*ethnos and ethos*)

a war of my fists and the walls, (*chaos*)

a war of my hands and the frigid weather, (*chaos*)

a war of myself and nostalgia, (*chaos to ethnos*)

(e.g., Bahram and Dahir, personal communications, 2016)

The repetitive use of the phrase “a war” partakes two dimensions of meaning: (a) the emotional battles between self and conditions of life; and (b) battles between self and the physical conditions. The poets developed emotions of chaos and turmoil, as well painted an image of their lives as they connected their experiences to the pit falls of the politics of their situation. The verse concluded with inquiries that shifted from *chaos* to *ethos* and *chaos* to *ethnos*, about self-identities in relation to their lost home and the struggles of making sense of their futures. In the next verses they shifted their reflections using analogies of the natural world and the turmoil of politics and perceptions of self in society.

Building Task 3: Identity, Building Task 5: Politics and Building Task 6:

Connections

Stanza 2 Continued Homelessness and Self- Identity Revisited:

Bahram and Dahlir wrote,

Are the beauties of nature and the analogy of home as a place of comfort a reality? Does nature imprison its inhabitants?

After all of these wars, (*logos*)

I notice a rabbit on the other side of the fence,

and he gazes at me as though he were in prison too, (*logos*)

with the same question;

truly, who's the prisoner? (*chaos*)

(e.g., Bahram and Dahlir, unpublished writings, 2016)

They continued with inquiries of uncertainty and loneliness of journeymen walking alongside railroad tracks toward an obscured future. The dilemma between dreams (*ethnos*) and reality (*logos* and *ethos*) exemplified existentialism, conflicts between the inner self and the world (*logos* and *ethos*). (e.g., Bodon, 2017)

Building Task 2: Practices, Building Task 3: Identity and Building Task 6:

Connections

Stanza 3: Self-identity and Homeland, the battle between ethnos, logos

and ethos, chaos:

Bahram and Dahlir wrote,

Who knows how this warm heart is still beating in this cold and dark *Jungle*?

(*ethnos, logos*)

Who knows how many dreams are destroyed in my head during the night? (*ethnos* and *logos*)

And who knows which dream I will wake up with? (*ethnos and chaos*)

(e.g., Bahram and Dahlir, unpublished writings, 2016)

The first inquiry reflected upon their turmoil of not knowing whether their families in their homelands would know their situations. Also, Bahram had expressed this situation in his writings about how he had to hide the truth from his mother about living in the camp. However, the second inquiry also reflected *ethnos* or homeland, which transferred to words such as “destroy” that symbolized the *logos* or the adversary to the protagonist. The last question represented the self-identity connection to *chaos* and the disenchantment of the past and the obscurity of the future *ethos* was depicted in the following stanza.

Building Task 3: Identity and Building Task 6: Connections

Stanza 3 Continued: Self-identity and Homeland, the battle between logos and ethos:

Bahram and Dahlir wrote,

The existence of the harsh gravels on the tracks;

I no longer feel the pains of the gravel and splinters of wood under my feet.

In this sense, self-identity was focused on accepting the *logos* as one’s fate, isolation from the dreams of finding refuge *ethos*. However, in the next verses, the disillusionment of an ill-fated journey transcended to hope, as they escaped the boundaries that they faced, they remained faithful to the beauty of nature, which was an aspect of their *ethos*, and diverted their attention from the perils of hopelessness *logos*.

(e.g., Bodon, 2017)

Building Task 3: Identity and Building Task 6: Connections

Stanza 4: Future and Nostalgic Identity

In the aforementioned verses Bahram's and Dahir's expressions climaxed to an uncertain future. But, they were awakened by the charms of nature and freedom as memories of childhood unfolded.

Bahram and Dahir wrote,

I forget all of these bad thoughts by looking at a flower. (*ethnos*)

I laugh as I walk on these wooden planks reflecting on my childhood!

For a moment it seems like I have conquered this fight, (*logos*)

and found all of the answers. (*ethos*)

(e.g., Bahram and Dahir, unpublished writings, 2016).

Consequently, they discovered temporary peace through nostalgic themes and childhood memories (*ethnos*), which was part of their metamorphosis throughout their journeys. Similarly to travel novels, the temporal space represented an unchanging and oppressive world, yet they illustrated the transformation of their identities in relation to their difficult situations (e.g., Bahktan, 2013).

Accordingly, home or space was defined in two ways: Firstly as the "homeland" related to the pitfalls of government (*logos*), and secondly, as "home," a safe place with family (*ethnos*). However, in the next verses they reimaged the dichotomy between nostalgic identity represented as a peaceful domain and the future, which would not be reminiscent of the past. They establish *ethos*, their new identities through a sense of *chaos* with reflections of the past memories in hope of a better future for themselves and their families. However, the triumph of a better future had not been achieved.

Stanza 5: Future and Nostalgic Identity Continued

Bahram and Dahir wrote,

At the end of this one-way path,
after all of the somber and green visions,
I do not wish to look back.

Maybe the last station where the horizon embraces the rail road track,
maybe my mother will be there waiting for me with a beautiful flower,
and my father will invite me for warm tea,

(e.g., Bahram and Dahir, unpublished writings, 2016)

This poem represented the self-perceptions of Bahram's and Dahir's experiences.

As treacherous as it appears, they experienced metamorphosis of reinventing self-identities within an existential focus, framing their learning experiences, and transforming their worldviews. Interestingly, their future veered toward individual achievement and fulfillment as they focused on their dreams and goals during their journeys. Whether it was the comforting memories of home, friends whom they met along the way, or their talents in filmmaking and poetry. Indeed, they transformed their original suppressed identities or *ethnos* from the perils of past experiences to a future living in France (*ethos and chaos*).

Moreover, conceptions of liberation in relation to the expressions in the poem were illustrated in language practice with the word "walk" or "walking," which signified the subject's dilemma between oppression and liberation. The word appears twice, at the beginning and the conclusion of the poem. It represented the subject's form of liberation or mode of liberating oneself from the past.

Social Context of the Interpretation of *Life Along the Tracks* Poem

Political, Religious Identity and Home

Bahram's and Dahlir's poetry and narratives encompassed self-learning and transformative experiences as they reflected on their documentary. Also, their religious perspectives evolved as they met Brother Paul, a monk at *Secours Catholique* (Catholic House) in Calais, who helped refugees and housed them as they awaited their asylum status. After the writing of this part of the documentary, Bahram and Dahlir were in transition from living in tents and storage containers in the *Jungle* and then to a spiritually and physically healthy life at the *Secours Catholique* with other refugees. The *Secours Catholique* established a safe environment, as well as supported productive work for refugees to begin life anew. Indeed, Bahram and Dahlir were welcomed to live at the *Secours Catholique*, as well as work as volunteers to help other refugees. Brother Paul expressed, "It is important that they learn to have a dialogue and speak to each other because they will understand that whether they are Christians, Muslims, or nonbelievers, that all people have the same hopes, the same dreams, and the same fears" (Interview, 2016). Accordingly, religion was no longer a barrier for Bahram and Dahlir; with the support of *Secours Catholique* members, they were able to recover from past psychological and physical traumas. The following Table 2 summarized the interpretation of *Life along the Tracks* using Gee's model.

Table 2

Interpretative model of the Prose Life Along the Tracks

Figured World and Building Tasks	Subject	Relation	Connections Themes and Genres that connect to larger social structure.
Building Task 2: Practice	Self, actuality, and society. Freedom	Poetic Prose Repetition in language activity “walking.” Repetition of questioning actuality.	Existential and Realism
Building Task 3: Identity	Self-identity and homeland: <i>ethnos and logos</i> , future and nostalgic identity: <i>ethos and chaos</i> .	Ascribed self-identity in relation to childhood home: <i>ethnos</i> . Signs of nature and home. Reinventing self-identity living in the <i>Jungle</i> . Searching for <i>ethos</i> .	The dilemma between self-identity of <i>ethnos</i> , and <i>ethos</i> . Finding morality and refuge.
Building Task 5: Politics	National borders, identity cards, Utopic ideology.	National identities and borders. Representative of <i>logos</i> (oppression). Relations between self-identity and oppression.	Existentialism and the barriers to individual freedoms. Dilemma of <i>logos and chaos</i> . <i>Chaos</i> as oppression and politics (Iran and France <i>ethos</i>)
Building Task 6: Connections	Discovering <i>ethos</i> in a <i>chaotic</i> situation.	Situation of the oppression of homelessness in Iran and France.	discovered through the relationship between family and society.

Note. Adapted from “An Introduction to Discourse Analysis,” by Gee, J., 2014, pp. 95-115, pp. 31-42.

Visual Discourse Analysis of *Life Along the Tracks*

Social Context of the Production of the Photographic Images

Roland Barthes (1967) stated that the meaning of images must be associated to verbal text in order to have a significant meaning. He also stressed that images alone were not reality rather an analogical process of sight and sound, a message without code (1967, p. 53). Accordingly, in this analysis of the visual representations that Bahram and Dahlir presented within their narratives, enhanced their expressions and established a

social context of their circumstances. In other words, they wrote and recorded their own diaries while simultaneously represented a voice through images of life in the *Jungle*. Moreover, Christian Metz, a cinematic theorist, suggested that visual imagery is opening the lens to audiences, which functions as an objective feedback to the author. As noted by Metz (1977), the audience perceives cinema as a subjective medium of communications or art, yet the audience identifies themselves as a “pure act of perception” outside the characters and circumstances portrayed on the screen (p. 49). In this sense, the imagery created a broader social context for the subjects, which defined the audience as a “signifier” as well. Indeed, it is important to note the importance of the medium of communications whether it is written, oral, visual, or aural because this signifies a discursive meaning within a social context of the interpretations of the situations and expressions.

Social Context of Visual Images and *Life Along the Tracks*

The social context of the subject and setting in the following three images took place on the outskirts of the *Calais Jungle* in the industrial area along the railroad tracks. Refugees and migrants spent their daily lives along the tracks in hope take refuge in the U.K. Dahir and Bahram were filming for their documentary along the railroad tracks in order to capture a glimpse of reality and to visually portray their poem, *Life along the Tracks*. The following figures are photographic images of the participants’ expressions.



Figure 1.0. Long-shot of European railway in Calais, France. Near the site of the Eurotunnel that crosses underneath the English Channel to the United Kingdom. Extracted from a documentary by Jean Bodon. June 2016.



Figure 1.1. Close-up shot of refugee walking along the tracks. Representation of *Life Along the Tracks* written by Bahram and Dahlir. Extracted from a documentary by Jean Bodon. June 2016.



Figure 1.2. Video image of migrants walking alongside the railway tracks in the industrial area of Calais, France where the *Jungle* was constructed. Extracted from a documentary by Jean Bodon. June 2016.

Discursive meaning

Site of images: The location of the image illustrated authenticity to Dahir's and Bahram's poem *Life along the Tracks*, hence, the daily lives of people in the *Jungle*. This set of images depicted their self-conscious artistic expressions of their journey walking from camp to camp in relation to other refugees whom experienced similar tragedies of leaving their homelands and families behind.

Visual Meaning and Modality: Both long shots of the tracks illustrated the cameraperson's subjectivity. For example, the compositions of the shots were oblique as the images in the horizon escape the eye. According to Rose (2006), horizontally slanted composition means that the participant or subject intends to illustrate a subjective viewpoint about the subject(s) being filmed. An oblique angle indicates that the subject(s) are not "part of the world or setting" (p. 136). Rather the world is something that they are

not involved in. However, a frontal image of a subject would illustrate a perspective of involvement or prominence in the setting (Rose, 2006, p. 137). For example, in figure 1.0 the image of the tracks vanishing into the horizon is slightly opaque showing the bend of the track in the horizon. This scene on the tracks is indeed a common theme for travelers who attempt to reveal their journeys toward the unknown future. However, in Bahram's and Dahir's images and verbatim of the future was obscure, yet a sense of hope was the tone. This tone created inquiries about existential issues of oppression vs. freedom: Does the subject feel optimistic or pessimistic?

Moreover, in figure 1.2, the long shot to medium shot of the tracks with refugees walking from the horizon toward the cameraperson showed a completely different perspective. This composition illustrated the subjects (refugees) whom appeared to emerge from the horizon on the tracks and the subjects as "part of society" or the subjects as the forefront (Rose, 2006, p. 136).

Furthermore, in figure 1.1, the close up shot of an individual's shoes on the train tracks, portrayed the connection of the subject to the setting, and created a sense of realism to the story. Yet, the emotion of the close-up of the subject's shoes seemed to reveal a sense of facelessness and homelessness. The individual's identity was not yet known, and the future was anticipated. As the shot opened to a long shot of people walking along the tracks, it slowly showed the subject's footsteps walking on the tracks toward the people. The shot became a close-up of what the audience would perceive as migrants walking. The tone was somber showing migrants talking on their cell phones, and their facial expressions appeared depressed as they wandered along the tracks.

Social Context of Interpretation of the Railroad Tracks Visual Depictions

Audience, encoding and decoding

Self-identity in Relation to Realism: The settings of the scene in the aforementioned photos of the documentary illustrated a focus on hegemony or a political perspective of the subject. Encoded in the scene were depictions of oppression showing images of high fences, worn out shoes, and homeless refugees along railroad tracks, which suggested hope to find happiness and freedom. Audience decoding was deciphered in the textual meaning with the following a poetic verse from *Life Along the Tracks* in relation to the images. The intended message was to amplify emotions from the text, while illustrating realism through photographic images.

Textual Example of Figures 1.0 through 1.2: Realism and Existentialism

Bahram and Dahlir wrote,

Thoughts are battling in my head: like a war of angels and devils,
 a war of my fists and the walls,
 a war of my hands and the frigid weather,
 a war of myself and nostalgia,
 a war of myself and the French language,
 a war of me and the strange stares,
 a war of my gaze and the glares of policemen,
 a war of my hands and the fences,
 a war of nations and government,
 a war of birds and borders.

(e.g., Bahram and Dahlir, unpublished writings, 2016)

Visual Analysis of Photos Representing the Poem's Existential Issues

Social Context of the Production of Visual Images of Life in the *Jungle*

The following images in figures 1.3 through 1.5, illustrated the building of a massive wall that borders the highway in Calais leading to the Eurotunnel, which linked a high-speed train system through an underwater tunnel for travelers to enter the United Kingdom. This wall was built during the summer of 2016 for safety precautions for both highway travelers and refugees. During the nighttime refugees would spend their time along the highways trying to stop the traffic in order to jump onto the delivery trucks. This highway was representative of a “highway to heaven or hope” for migrants living in Calais.



Figure 1.3 Autoroute E40 links to E15 at the Eurotunnel entrance. Building of a steel wall on the outskirts of the Calais, *Jungle* camp Extracted from a documentary by Jean Bodon. June 2016.



Figure 1.4. The south side of the *Jungle* where a community of refugees resided and a church. *Jungle Books* was part of this side of the community. Eastward to the right, *L'École Laïque du Chemins des Dunes* (adults' and children's school) were constructed. Extracted from a documentary by Jean Bodon. June 2016.



Figure 1.5. The north entrance to the *Jungle* in the industrial area of Calais, France. Police encompassed the area daily. Extracted from a documentary by Jean Bodon. June 2016.

Discursive Meaning

Site of Images: The location of figures 1.3, 1.4, and 1.5 illustrated the outskirts and interior of the *Jungle*. In figures 1.4 and 1.5, Bahram and Dhalir filmed a panoramic view of the building of the wall along the highway 40, constructed for safety measures, as well as for the prevention of refugees from interrupting the traffic. Figure 1.4 showed the south side area of the *Jungle* where a church, *Jungle Books* and other makeshift shelters stood amidst the rubbles of debris. Prior to late May 2016, authorities authorized the dismantlement of this area of the camp. In the process of demolition, one thousand five hundred people were moved to another camp known as *Grand Synthe*, on the outskirts of Dunkirk. Additionally, Figure 1.5 showed the north entrance of the *Jungle* camp from the industrial district.

Visual Meaning

Self-Identity and Existential Issues and the Panopticon Effect: The images depicted a “*Panopticon*” design with the enclosures of walls bordering the camp and highway, and the image at the entrance of the camp illustrated a police observatory with security cameras atop the bridge. The meaning portrayed in both the image and poem depicted the barriers to freedom for refugees living in the camp. Bahram and Dhalir illustrated a prison like encampment that surrounded the *Jungle* area and border crossing to the Eurotunnel. The composition of figures 1.3, 1.4, and 1.5 portrayed the density of “walls” or fences surrounding the camp constructed of steel, too high to climb over, and too dense to cut.

Modality

Self-Identity and Existential Issues and the Panopticon Design of the Camp:

Similarly to the design of a “*Panopticon*” in figure 1.5, the image of the entrance, the subject revealed the observatory towering above the camp with cameras and police at the entrance. This signified a tone of oppression and the idea of the “prisoners” dominated by higher authorities. Figure 1.4 illustrated a long shot of an enclave of makeshift shelters and a lean-to church. With the long shots and panoramic views the subject showed the objectivity of the borders and barriers, and community that encompassed life in the *Jungle*. Also, in the aforementioned quote from their narrative, the images here accentuated the tone of Panopticon and oppression.

Bahram and Dahir wrote,

a war of my gaze and the glares of policemen,
a war of my hands and the fences,
a war of nations and government,
a war of birds and borders.

(e.g., Bahram and Dahir, unpublished writings, 2016)

Social Context of Interpretation of Visual Images

Site of audiencing: The subjects attempted to reveal to the audience the oppression created through systemic controls such as the walls and fences. The long shot of the dense fences created a sense of objectivity to the experience. The subjectivity occurred as Bahram and Dahir filmed inside the camp. The images inside revealed the affects of the enclosed area, illustrating daily life in the *Jungle*.

Hegemony or Political Interpretation: The political implications were apparent within the portrayal of the “Penopticon” design of the camp. Such an image illustrated authoritarian control and marginalization of the refugees in relation to European society. Similar to Gramsci’s *Prison Notebooks*, wherein he wrote about the fascist regime in Italy (1930s), and the dichotomy between the North and the South (Gramsci, p. 2). Dahlir and Bahram also depicted the territorial, spatial, and geographical polarization of social life between French and English societies and refugees in the camp. This image illustrated the political perspectives through towering observatories and walls structured to divide people and their diverse cultures.

Encoding and Decoding: The encoding of the participants’ interpretations were apparent in that they intended to portray the daily life of a refugee “prisoner” dreaming to escape and find happiness. Also, the images and text about the oppression of being watched by the authorities signified the dominant sign within the images. The implied decoding or audience interpretation was based on humanistic interpretation, in hope to portray to the audience humanitarian issues.

Composition in Relation to Bachelard’s Theory

In Bahram’s and Dahlir’s poetry and narrative, they brought forth what Bachelard would identify as “affective attachment to the world” (p. 3). The images alone do not encompass an emotional or affective meaning; rather they are the objects that the subject must reconcile with. Through poetry, the participants expressed the emotional meaning of the walls and borders that surrounded their landscape, and engulfed their humanity. The following stanza from their poem illustrated their emotional meaning of the “objects of their perception” (Bachelard, 2002, p. 3).

Textual Example of Figures 1.0 through 1.5

Bahram and Dahir wrote,

Who knows what is at the end of this track?

Who knows how tired my legs are?

Who knows how this warm heart is still beating in this cold and dark Jungle?

Who knows how many dreams are destroyed in my head during the night?

And who knows which dream I will wake up with?

Who knows what is happening between my friends and I in these containers?

Who knows how many people will be cold under this beautiful rain?

Who knows how many eyes are crying at mid-night?

(e.g., Bahram and Dahir, unpublished writings, 2016)

Social Context of the Production of Images Inside the Camp

The next image illustrated an inter-personal dimension of life in the camp as the subject came closer to reality and closer to the interpreted subject. The camp was divided into two sections: (a) the *Jungle*, which was an unregulated camp, and (b) the container camp, which was where registered refugees lived in storage containers as they awaited their asylum statuses. The video showed a group of French musicians sympathetically entertaining refugees on the other side of the fenced container camp.



Figure 1.6. French musicians entertaining refugees on the other side of the fenced container camp. Extracted from a documentary by Jean Bodon June 2016.

Social Context of Visual Representation of Musicians and Refugees

Discursive Meaning

Site of image: Figure 1.6 illustrated French musicians standing on the side of a fenced area that divided the unregulated and regulated camps. According to Dahlrir and Bahram unlike the *Jungle*, social activities inside the regulated camp were minimal or nil.

Visual Meaning and Modality in Relation to Counterpoint: This image was signified in three ways: (a) visual, (b) aural, and (c) social. The visual and aural signs had a unique character in that the image illustrated musicians dressed as clowns entertaining refugees on the other side of a fenced area and the aural resonated musical sounds, which

contrasted the social context of the imagery. For example, the French performers attempted to cheer up the disheartened people with music, but the refugees appeared weary, which created a counterpoint between both subjects' visual and aural languages. Additionally, the cheerful musical melody played by the musicians and the images of the refugees separated by a fence with distressed reactions to the situation, illustrated an affective contrast between the entertainers and the refugees. According to film theorist Siegfried Kracauer (1960) such intensities of emotions are created through the counterpoint of sound and images. Image and sound of synchronized counterpoint may emulate a divergence of meaning between the images, sounds, and/or verbatim, yet simultaneously creates equilibrium in significance (Kracauer, 1960, p. 120-121). For example, in cinematic counterpoint the image takes the role of "catalytic accompaniment" of the narrative, whether the narrative is verbatim or aural (Kracauer, 1960, p. 121).

Also, similarly to "contrapuntal reading," the emphasis is on the contrasting ideas, emotions, and meanings within discourses (Said, 1993, p. 146). In this sense, the counterpoint of the scene was the relationship between the musical tone and tempo, and the disjunctive appearance of the listeners. Oddly enough, the musical melody became a paralanguage for the subject to express sympathy within an absurd social situation. Additionally, the combination of the melody, clown costumes, and the context of homeless people, depicted the paradox between social reality and human emotions portrayed through images, music, and human gestures and facial expressions. Accordingly, the paradox was in the fact that the melody was not scripted by the subject (Bahram or Dahlir), rather the event represented a moment of daily life in the camp, an

unexplainable phenomena that occurred as a counterpoint of emotions between the social, visual, and aural experiences.

Table 3

Counterpoint of Sound, Images, and Social Aspects of Figure 1.6

Counterpoint	Synchronism
Sound	Circus melody Cheerful voices of musicians contrapuntal to the images
Image	Distressed facial expressions of refugees Colorful clown costumes and everyday life in the camp.
Social Context	Everyday life between refugees and European residents. Contrast between the perceptions of Europeans and refugees.

Note. Adapted from “Theory of Film: The Redemption of Physical Reality.” Kracauer, S. (1973), p. 114.

Furthermore, Table 3 illustrated an interpretation of the counterpoint in relation to the synchronous or the actual sounds, images, and social context. The emotions created by the musicians’ voices and instruments established a counterpoint of reality, a “perfect montage” of various feelings in one image (Kracauer, 1973). In this case for figure 1.6 the audience’s perceptions could render the reality of the situation in the camp, and also make implications related to the social context of the phenomena. Such implications could correspond to ideas of dehumanization of people living in conditions that emulated European dominance and the marginalization of migrants. Clearly the affect of the imagery and auditory paralanguage illustrated the divergence of culture between European systems and displaced peoples living in oppressive situations.

Social Context of Interpretation of Figure 1.6: Musicians and Refugees in the Camp

Site of Audiencing: The site was not scripted rather it represented the subjects' realistic experiences of daily life in the *Jungle*. The event of the musicians and their chosen melody was not planned either, rather it represented the emotions of humanity between both the musicians and the refugee camp landscape. Dahlrir and Bahram just happened to be in the area at the time because they were filming for the documentary.

Hegemony or Political: The political interpretations were representative of the subjects' affective perspectives of life in the *Jungle*. Bahram and Dahlrir seemed to envision a utopic life, which they had not yet found living in the *Jungle*. They portrayed conceptualizations of dehumanization, and the dichotomy between European dominance and displaced people in the *Jungle*. Combining the images of walls, borders, fences, and the conditions of life in the camp, they felt the oppression that weighs on the heart as a refugee. Also, in relation to anti-dialogue and anti-humanism that philosophers such as Dabashi and Freire posited, the images in the *Jungle* symbolized concepts of colonialism, a divergence between dominant culture and marginalized populations. For example, the people living in the container camp were subjects of the dominant culture to exploit. The image was also reminiscent of WWII scenes in concentration camps, wherein a few good Samaritans gave peace to Jewish inmates by playing music and singing as they awaited their death penalties. Indeed, this paints a pessimistic picture of the reality, but the images within the *Jungle* and the manner of treatment of the migrants were representative of Jewish concentration camps in Europe. Their poetry and narratives combined with

images encompassed a disparate and oppressive tone embedded in existential expressions.

Encoding and Decoding: The subjects read this image as part of both the community atmosphere oppressed by authoritarian controls. Their audiencing was directed toward humanistic needs of refugees by recording daily life in the camp and showing the humanity that camp life provided versus living in the streets alone.

Textual Discourse Analysis of the Narrative *Jungle Ablaze*

Social Context of the Production of the Narrative

As noted by Barthes (1977) a photograph is a “message without a code, rather the photographic image is a continuous message” (p. 17). However, when text is related to a photographic image the message becomes “parasitic, it is no longer the image that illustrates the words, rather the words, which structurally are parasitic on the image” (Barthes, 1977, p. 25). In the former narratives and visual depictions the transformation of thought shifted from political turmoil and imbalances imposed on the *ethos* of self-identity to inner self-barriers that could represent the *logos* of one’s own self-imprisonment. Bahram’s and Dahlir’s worldviews changed from external perspectives of life to internal and self-reflective aspects of their perspectives. The external blame of their problems was no longer the main focus rather inquiries into “who am I” and “what can I do to change my life” were revealed in their writings and visual images. However, in the next narrative, the pendulum sways back to authoritarian politics of society.

In *Jungle Ablaze* written by Bahram, in response to the violence inflicted by the police on the people of the *Jungle*. At this point, Bahram and Dahlir had moved from the *Secours Catholique* in Calais to L’Ille, France where they started courses at the

university. Their lives were indeed more stable and they achieved liberation at this point. However, they continued filming for the documentary, and on weekends or during major events they would go back to Calais to volunteer and help refugees. Bahram portrayed in depth meaning to the existential and political issues represented in the aforementioned works. In *Jungle Ablaze* themes of politics emerged to themes of racism and colonialism.

Jungle Ablaze, depicted anti-humanism and violence implemented by authorities in Calais. On November 6, 2016, as authorities tear-gassed and forced the fear stricken people from their shelters and community; Bahram and Dahir witnessed the atrocities of war against migrants. The next narrative illustrated Bahram's thoughts as he experienced the traumas of 10,000 men, women, and children living in filthy and inhuman conditions in the *Jungle*. The following themes were expressed in his works: (a) ethnicity and race, (b) colonialism, (c) dehumanization: voiceless, violence, political turmoil, children under fire, (d) psychological and existential, and (e) ideological and political. The following discourse themes will draw from James Gee's building tasks:

Building task 1: *Significance*: Signal words or language that enhance the topic.

Building task 3: *Identity*: How situated meanings, social languages, figured worlds, intertextual, discourse, and conversations were being used to enact and depict identity.

Building task 4: *Relationships*: The relationships are being conveyed to the listener or reader.

Building task 5: *Politics*: The language being used in the piece to communicate social good.

Building task 6: *Connections*: How the language connects or disconnects things, how are these things relevant or irrelevant.

Bahram's figured world in the narrative *Jungle Ablaze*:

Existentialism, racism, and colonialism were embedded in Bahram's perspectives in this narrative prose. He questioned the existence of displaced people in relation to the violence and maltreatment that he observed during the dismantlement of the *Jungle*. As he reflected on the humanism that was prevalent in the *Jungle* community among all of the different ethnicities, his tone shifted from disillusionment about the situation, which veered to perspectives of colonialist empowerment. He focused on *logos* and the oppression of colonial powers and interweaved his experiences with African and Afghani cultures in the *Jungle*. He encompassed a tone of European racism and pessimism. His expression of liberation was nil in this prose; however, subtle signs of freedom of expression were portrayed in depictions of dehumanization of the people, which illustrated conceptualizations of liberation through written expression.

Jungle Ablaze

In the first verse of Bahram's narrative he expressed existential turmoil within his inner-self. His reflectivity as a participant in the world diminished as he watched his life and the migrant community burn to ashes. As Jean Paul Sartre stated, "Self is the ideal distance within the immanence of subject in relation to himself, a way of not being his own coincidence of escaping identity while positing it as unity" (p. 124). In other words, Bahram's inner-self- identity had transformed toward a realization of himself within the world or the questioning of self-identity, "for-itself", and "being-in-itself." Being for-

itself represents one's inner identity or consciousness that changes as reflected by one's self. On the other hand, being-in-itself is also transformed by one's self, yet consciousness is engaged in the world and outside phenomena influences self-identity. Paulo Freire would say that being-for-itself represents an individual transformation of one's conceptualization of the world. This transformation involves processes of learning the world by engaging in open discourses with others in the world. Accordingly, the following verse established a sense of insecurity in relation to one's self and society. Reminiscent of Jean Paul Sartre's novel *Nausea*, feelings of "nothingness" enveloped the tone of his prose.

Building Task 3: Identity

Stanza 1: Psychological and Existential:

Bahram wrote,

I opened my Face Book page, I see myself burning in news. I'm becoming
homeless, displaced and with a bag on my back.

I'm going for an endless way!

(e.g., Bahram and Dahlir, unpublished writings, 2016)

Bahram continued the narrative with details about his observations and thoughts as he reflected on the situation in Calais. After nine verses of descriptive expression representing the past and present atrocities endured by the residents of the *Jungle*, he iterated on his feelings, which seemed to represent existential themes. The themes in Stanza 1 depict metaphorical expressions of self-identity related to homelessness and hopelessness. Media represents the oppressive aspects of his experience, which reflects his personal views about himself in relation to the world.

Stanza 1 continued: Psychological and Existential:

Bahram wrote,

These days the more I see and I think, the more my pain increases! But this time, these fires and failures burn my skin piece by piece. The darkness of these fires will stay in my heart and its smudge will remain in my lungs. I know this will kill me one day! But what can I do except for making these papers black and scream, but nobody hears. (e.g., Bahram, unpublished writings, 2016)

Similarly to Sartre's *Nausea*, the emotion perceived in Bahram's expressions existed within an existential tone of "nothingness" as he questions the reality of his world, an unknown future that he cannot behold and know (Sartre, 2007). In the last sentence, "What can I do except for making these papers black?" he expressed a tone of hopelessness, as emerging themes unfolded to inquiries of dehumanization, "but nobody hears." Likewise Sartre wrote that existence within oneself and the outside world, life is finite, "existence of sweetness, inaccessible, far and near, young, merciless and serene, this rigor exists. Nothing. Existed" (p.103). Accordingly, Bahram wrote with emotion of existential angst and ascription. He then paralleled his thoughts of apprehension toward themes of dehumanization, concepts of colonialism and racism in the following stanzas. Using the words "darkness" and "black" were emphasized and signified emerging meanings from existential feelings of being "voiceless" and oppression relative to violence, racism, and colonialism.

Building Task 1: Significance, Building Task: 5 Politics, and Building Task 6: Connections

Stanza 2: Colonialism and Dehumanization:

Bahram wrote,

And we, migrants for a lifetime, we have to leave again, but those fires in our houses are too familiar to us. How familiar are these pictures and film footages? Like bombs thrown in Syria or fire in Afghanistan's heart, which everyone is feeding with barrels of gasoline. Indeed, these violent acts smell like our homelands. As though our fate has been ascribed. (e.g., Bahram, unpublished writings, 2016)

In this verse, the significance of the concept of colonialism was expressed in the terms "ascribed" and "fate." Also, reminiscent of Joseph Conrad's novel *Heart of Darkness*, Bahram's co-authored book *Voices from the Jungle*, resonated topics relevant to the hegemony and injustices of the power of wealth in society, "In the darkness of the night, with their covered and worried faces, they will pass Calais streets...They will fight with darkness, from darkness. How long will these wars continue? (Godin, 2017, p. 238). In this sense, implications of the terms "ascribed" and "fate" represented the ideology of manifest destiny and colonialism, which represented Bahram's idea of the "fate" of Middle Eastern and African people. Also, he made strong links to the dilemma of politics between European culture and the refugee crisis through illustrations of the daily struggles of refugees. Additionally, he drew on humanistic sentiments toward refugees through topics of dehumanization using phrases such as "like bombs thrown in Syria or Afghanistan's heart, which everyone is feeding with barrels of gasoline."

Stanza 2 Continued: Colonialism and Dehumanization:

That day when I raised my voice for freedom, they answered with torture and prison. Here we shouted and no one heard us. But the pain that we endured while

leaving our homelands is the same here in the so called “land of freedom.” It is just hidden behind his fake headlines.

(e.g., Bahram, unpublished writings, 2016)

Accordingly, Bahram clearly established political relevance to the refugee situation in relation to Western cultural traits of dominance and inequities of wealth and power. Additionally, he stated that the reality of discrimination and hatred toward migrants was hidden from the public; hence, a false illusion of freedom in Europe resided in the lives of vulnerable populations. His expressions implied a “hidden” political agenda, which mirrored similar oppressive and criminal treatments implemented by the Nazi party in WWII. In the next stanza he elaborated on the conditions of the children in the *Jungle*, which made further connections to the authoritarian abuses and humanitarian needs.

Stanza 2 Continued: Colonialism and Dehumanization:

Bahram wrote,

On my other Face Book page, I am invited to watch a film of women and children marching, those who shout for human rights in countries that call themselves “humanitarian countries.” The children who should be in school now. Early this morning, they woke up with covered and frozen faces from the cold and stated protesting and demonstrating. Honestly, isn’t that too early for them to start? Sorry kids you had to start that early going through political games. Please enjoy your childhood a bit. I know it’s hard to hide your pain behind childish smiles. I don’t want to disappoint you, but governments won’t hear your voices. They’ve been deaf for a long time. They see us only in their television frame.

This stanza signified the climax of dehumanization with the exploitation of children, and how the children had to learn to fight against injustices in their homelands while living in dangerous conditions in the Europe. In the next stanza Bahram illustrated realism and violence with a tone interrogation in order to connect the reader to political and violence issues relevant to refugee children. Using words that signified violent actions such as “bomb”, “beaten,” and “flashes.” These words also demonstrated the call to action for the readers to engage in political action to protect child refugees.

Building Task 1: Significance, Building Task 4: Relationship, and Building Task 5 Politics

Stanza 3: Politics and Dehumanization

Bahram wrote,

Don't you remember that Syrian child who was taken out from bomb debris and put in an ambulance? Beaten in his face by camera flashes, after few days nobody heard about him again, but I still can hear the bombs falling in Syria!

(e.g., Bahram, unpublished writings, 2016)

This stanza illustrated the task of building reader relationships by stressing the urgency to help refugee children. He used facts about the war in Syria and the case of a boy who was exploited as an exemplification of the atrocities of war in order to connect to the reader about political topics such as racism, self-identity, and society. In the next verse, he portrayed the divergence between his ethnic identity and European society.

Building Task 1: Significance, Building Task 3: Identity

Stanza 4: Racism and Self-Identity:

Bahram wrote,

This journey taught me that our race is the race of pain, and with this journey our pain just transformed to another kind of pain. I didn't find my identity yet, and I got lost following strangers.

Those who see my black hair and face do not know who I am inside. I see some white and dark minds, those whose fathers were slaves and traffickers, and now they can't see a slave who became independent.

Indeed, racism was the main topic of concern and the concept of polarization, us vs. them was clearly identified. He built the significance of racism with words such as "race," "pain," "identity," "strangers," "black hair and face," "white and dark minds," and "slaves." In this sense, Bahram reified the conceptualization of racism and colonialism, and in the next verses he constructed the meaning of racism in relation to colonial Africa.

Building Task 5: Politics and Building Task 6 Connections

Stanza 5 Colonialism:

Bahram wrote,

Those who looted Africa and couldn't see Africans' warm hearts. These warm hearts have the same kind of pain as mine.

Those who have Lion's skin and a heart as big as the Sahara.

(e.g., Bahram, unpublished writings, 2016)

Accordingly, he depicted the *logos* or oppression of European colonialism, while interweaving his own situations of discrimination. For example, he expressed empathy toward Africans in sentence two, and sentence three illustrated a metaphor to objectify

his thoughts in regard to the good morality of Africans. In the next stanza he portrayed the relationship between his self-identity and the community of the *Jungle*, as well as created a sense of communal continuity and humanism.

Building Task 3: Identity and Building Task 5: Politics

Stanza 6 Community and Humanism:

Bahram wrote,

Those who shared their meals with me each time I walked by their tents, and they invited me for tea. These are the people who lost their families and friends in wars and in the Mediterranean Sea, but never lost their kindness and honor. Yesterday, they were sleeping under the hot sun of Africa and now they sleep in the cold streets of Europe, but their heart will always remain warm. (e.g., Bahram, unpublished writings, 2016)

Indeed, this section of the verse described the humanity that enveloped the African communities living in the *Jungle*. The aforementioned verse also suggested topics within the *Heart of Darkness*, as the author depicted genres of colonialism, and the people's endurance living through oppressive governments. Yet, he illustrated that in spite of the atrocities they endured, Africans remained warm hearted toward humanity without resentment toward society. Accordingly, identity was portrayed as a transformation of his empathy toward African culture.

Furthermore, in the following verses Bahram told the story of the day the *Jungle* was demolished. The demolition came during the early morning of October 24, 2016, when 10,000 people were forced to leave their shelters, people were tear-gassed, and their meager belongings were set ablaze. Some people tried to stay, but the bull-dozers and

flames would not have mercy on their lives. Some people took the opportunity to register for their asylum, about 3,000, and they were bussed to different camps and hostels in France.

Building Task 3: Identity and Building Task 5: Political

Stanza 7: Ideological and Political:

Bahram wrote,

Yesterday, our houses were bombed. Today, our shelters are on fire. When we left our countries, in our dreams we did not imagine our European days to such painful days. That day when we packed our memories in a bag with a dream of freedom, walking to Europe, how naïve we were!

(e.g., Bahram, unpublished writings, 2016)

This verse represented the disillusionment that refugees had endured from their homeland governments, as well as the difficulties they had to face in Europe. In the next verse he depicted the violent pit falls of governing in Iran as compared to the passive hostility of European governing.

Stanza 7 continued: Ideological and Political:

Bahram wrote,

In my country (Iran), they hid under Mollah robes and their beards smelled from blood of my liberal brothers. Here (Europe), they clean their mouths with pocket-handkerchiefs. In the midst of this, my brothers and I are like marionettes in the hands of politics; as their hands pull our strings, up and down, dancing the way they want us to; we lose our vivacity. We spend our lives thinking of finding our

springtime with these escapes. The pain is always with us with different faces!
(e.g., Bahram, unpublished writings, 2016)

Accordingly, Bahram portrayed existential genres by illustrating themes of “meaninglessness” and passivity of government in terms such as “hid under Mullah robes,” “cleaned their mouths with pocket-handkerchiefs,” “marionettes,” “hands pull strings,” “loose vivacity,” “pain,” and “different faces.” These terms signified the *logos* or hopelessness of being in society and the oppression weighed by authoritarian regimes.

Furthermore, in the following final verses Bahram related his tone of oppression and cultural interpretation in relation to what the Afghani people faced with their governments. He explicitly portrayed the resistance to oppressive regimes that Afghans have learned from centuries of warfare and colonialism. He paralleled this reflection to his own political and cultural self-identity as he reminisced on public hangings implemented in Iran. The following verse depicted Bahram’s perspective of cultural-identity and political identity as he described a day of celebration in the *Jungle*.

Building Task 3: Identity and Building Task 5: Politics

Stanza 8: Cultural-Identity and Politics

Bahram wrote,

Watching videos of the Afghans dancing in the burning *Jungle*, I sob. Those Afghans who have war on their tables and their skin is wounded from those foreign governments. Those Afghans who have been migrants for years and inherited war from their fathers; they are kind of resistant. Behind their proud faces and their dance, they hide their hardships. They gather all their flags around their necks. The pain strangles their neck like the ropes strangle the young

Iranians' necks when they get the answer from their protests for freedom; they get freedom with a bullet, prison, and hangings. (e.g., Bahram, unpublished writings, 2016)

In this sense, one could ponder questions of humanism and migration through a close-up view of the people themselves. Bahram's inner perspectives encompassed the political and humanitarian issues within the prose. What good was the demolition of the community of the *Jungle*? Does anti-humanism in this violent manner increase humanistic perspectives? Who will hear these people who know so much, and we know so little about them?

Moreover, Bahram's and Dahlir's writings continued with inquiries about the future of the children who lived in the *Jungle*. Bahram's sense of liberation in this prose was represented in his thoughts of freedom to express issues about the situation of the people. Also, he intended to build a relationship with the reader in order to create a dialogue between himself and the world, "being for oneself and others" (Freire, 2000). In the following Table 4, I summarized the discourse within *Jungle Ablaze* based on Gee's interpretative model.

Table 4

Interpretative Model for the Narrative Jungle Ablaze

Figured World or Building Task	Subject	Relation	Connections Themes and Genre that connect to larger social structure.
Building Task 1: Significance	Racism	Prose Blackness, darkness, physical traits, cultural traits, violence, slaves, white and dark minds, Africans, stereotypes depicted in media.	Existential, colonialism, African and Afghani cultures, xenophobia, racism.
Building Task 3: Identity	Perceptions of self in European society. Political and cultural identity.	Ascribed self-identity in relation to nationality <i>ethnos</i> . <i>Ethos</i> reinventing identity in France.	He no longer perceives himself converging with European identity.
Building Task 4: Relationships	He intends to attain a voice to the reader or listener.	He wants the reader or listener to understand the perspective of refugees.	Humanitarian voice is the transformation to <i>ethos</i> .
Building Task 5: Politics	Racism and Dehumanization	Political oppression <i>logos</i> .	Racism, Orientalism, and Colonialism
Building Task 6: Connections	Authoritarianism Existential and dehumanization	His <i>ethos</i> self-identity or new European self-identity diverged.	Realization of European ideology. Transforms <i>ethos</i> to humanitarian ideals.

Note. Adapted from “An Introduction to Discourse Analysis,” by Gee, J., 2014, pp. 95-115, pp. 31-42.

Visual Discourse Analysis of Photos Representing the Narrative *Jungle Ablaze*

A Cultural Interpretation of the Visual Representations

According to Barthes (1977), “Photographic image constitutes the amplification of the text, the connotation is received as a natural resonance of each other” (p. 26). In this sense, in the next segment of the analysis focused on the visual aspects of expression in relation to the narrative, the signification of both represent the subjects’ cultural perspectives and the natural connotation depicted in the images. As Barthes stressed,

there exists a contradiction between the signifier's cultural interpretations and the object of the signified. Accordingly, he posited that the signification or meaning between the contradiction of cultural perspectives and natural connotations of the image are elaborated by the text.

Social Context

During the year of 2016, the residents of the *Jungle* had encountered three major police raids that destroyed areas of the camp and eventually the entire *Jungle*. The first demolition was in March 2016 as an attempt by authorities to start the dismantlement process. The second occurred in late May 2016, as authorities tear gassed people and damaged propane tanks, which ignited fires in the south of the *Jungle*. Lastly, on October 24, 2016 the mayor of Calais authorized a full demolition of the entire *Jungle* including the dismantlement of the container camp. By November 2, 2016 everything had been burnt and 10,000 people were forcibly removed from the area. Three thousand people were registered and sent to other camps in France, while the remaining 7,000 were abandoned.

The morning after the raid on May 24, 2016, Bahram and Dahir filmed the devastation, which illustrated the charred remains of makeshift shelters, and the somber atmosphere of the police raid. Amidst the ruins, sorrow imbued the atmosphere with the sounds and images of people clearing the rubbish and searching for their belongings. Further oppression was expressed as Bahram commented that authorities had planned to close and demolish the south side, and in doing so, they threw tear gas at the people, from that point tensions had escalated which caused fights between the people, and in turn resulted in the propane tanks to ignite. He also, pointed out that people would fight for

scarce resources such as propane used for cooking. The following photos represented a sequence of footage before the raid and later photos were illustrated to represent areas of the camp destroyed by the demolition team.



Figure 1.7. Before a Police Raid: May 26, 2016. An area of the camp where the container camp and unregulated *Jungle* camp connected. The fenced area was the registered camp. Extracted from documentary footage by Jean Bodon. 2016.



Figure 1.8. An area of the *Jungle* camp. Extracted from documentary footage by Jean Bodon. 2016



Figure 1.9. A photo of the tent area of the *Jungle* on the sand dunes on the French coast of the English Channel. Photo extracted from documentary footage by Jean Bodon. 2016.



Figure 2.0. Refugees waiting in line for meals at the market area of the north side entrance of the *Jungle*. Photo extracted from documentary footage by Jean Bodon. 2016.



Figure 2.1. The school area of the south side Jungle where refugees socialized and were taught French and English at L'École Laïque du Chemin des Dunes. Photo extracted from documentary footage by Jean Bodon. 2016.



Figure 2.2. The adult school at L'École Laïque du Chemin des Dunes. Refugees learning English. Photo extracted from documentary by Jean Bodon. 2016.



Figure 2.3. Southside area of the *Jungle* destroyed during a police raid in May 2016. Extracted from documentary footage by Jean Bodon. 2016.



Figure 2.4. Burnt propane tank, camping stove, and tear gas containers. Extracted from documentary footage by Jean Bodon. 2016.



Figure 2.5. Burnt belongings of residents living in the *Jungle*. Extracted from documentary footage by Jean Bodon. 2016.

Discursive Meaning

Site of Images: The aforementioned photographic images in figures 1.7 to 2.5 were segments of video production filmed by Bahram and Dahlrir in the Calais *Jungle*. Figures 1.7, 1.8, 1.9, and 2.0 represented images of areas of the *Jungle* prior to the raids and fires in the *Jungle*, as well as areas not affected by the event. Figure 1.7 illustrated an area of the camp where both the unregulated *Jungle* and the regulated container camp met. Figure 1.8 portrayed another enclave revealing outdoor toilets and lean-to shelters. Figure 1.9 showed a group of tents in the sand dunes. This footage provided a general view of the camp commune.

Furthermore, figure 2.0 illustrated a close-up view into the market area of the *Jungle* where refugees socialized around businesses such as restaurants and shops that sold basic food and hygiene products, and barbershops. Long-term refugees living in the *Jungle* managed the businesses and often exploited refugees by charging triple the

amount for basic products. For example, one egg was priced at 6 Euros. Also, other exploitative businesses such as drug trafficking and prostitution were prevalent in the *Jungle* community.

Moreover, figures 2.1 and 2.2 illustrated the adult school area in the south side of the *Jungle* named *L'École Lâique du Chemin des Dunes* (The Secular School on Dunes Way). Refugees and volunteers created the school in order to encourage unity and peace in the community through social learning activities offered to refugee children and adults. Additionally, figures 2.3 and 2.4 represented scenes of the raid on May 26, 2016. Figures 2.3 to 2.5 portrayed the charred remains of refugee shelters and people searching through the rubbles for their belongings. Figure 2.4 showed evidence of burnt propane tanks, camping stove, and tear gas containers.

Visual Meaning and Cultural Interpretation: The signification of the sequence of video images illustrated a multitude of connotations: (a) the *Jungle* as a community, (b) culture and society, and (c) anti-dialogue and racism.

Figures 1.7 through 2.2 portrayed the *Jungle* as a community of people living together within unhealthy conditions. The image of the fenced-in container camp in figure 8 exemplified refuge for registered refugees as they awaited their asylum statuses. The combination of white containers, makeshift shelters, and tents signified the atmosphere of daily life in the camp. The images were simply depicted and represented a continuous message, the “discursive reading of object-signs” and illustrated the reality.

Furthermore, when images are put in a sequence, the connotation is no longer segmented into single words, rather they become “*suprasegmental*” (Barthes, 1977, p. 25). Accordingly, Barthes suggested that the photographic images signify many words,

yet when put into sequence; the words create a story and emotion. For example, with the photos of the market and school area, the reader could interpret the images and make inferences about the demographics and geographical aspects of the site of production of the images. Such inferences could include the marginalization of displaced people relative to their living conditions. However, with the inclusion of narrative and text about demographics of the people and their circumstances were amplified, which allows the reader to make naturalistic inquiries relevant to the situation in the *Jungle*.

Additionally, with the narratives, images, and social interpretations together create signification or broader meanings such as the humanitarian needs of refugees living in camps, while simultaneously revealing events of dehumanization and other cultural meanings. For example, humanism was signified through images of socialization within the community, yet conceptualizations of dehumanization were expressed by the images and verbatim in the scenes of the police raid.

Modality and Meaning through the lenses of Jean Mitry and Dziga Vertov: In regard to composition and color, the colored images revealed the realism of the situation within its natural setting. As noted by Jean Mitry (2000), “color adds another dimension, the colors both harsh and subtle, lend a tone, a tragic resonance, to the harshness of the settings which the finest black and white would never have been able to give” (p. 226). Mitry discussed how color amplifies dramatic undertones in visual imagery. In relation to documentary style filmmaking, one also has the choice to emphasize colored images or black and white. Accordingly, for this documentary the use of color created a tone of realism and cinema vérité style of filmmaking. As noted by film theorist Dziga Vertov (1984), cinema vérité or kino-eye, was defined as “the possibility of making the invisible

visible, the unclear clear, the hidden manifest, the disguised overt, the acted non-acted; making falsehood into truth” (p. 41). At the turn of the last century, the seminal works of Vertov represented the pioneering of documentary filmmaking, he stated that he wanted to show the world life without a mask, “laid bare by the camera” (p. 41). He was indeed ahead of his time as he expressed that x-ray cameras would reveal minute details of reality. In this sense, the composition of the documentary footage was filmed using cell phone cameras, which reported daily scenes of life in the *Jungle*. Also, color filming was used which represented the reality of the time and events.

Social Context of Interpretation of Visual Representations in Figures 8 through 17

Site of audiencing: The subjects portrayed life in the camp within an authentic and historical perspectives. Dahlir and Bahram illustrated objectivity with scenes of long shots of different areas of the camp. Other sequences of imagery revealed the subjectivity using intimate shots of people socializing, as well as close ups of the charred shelters and personal belongings of the people. Evidence of police interaction depicted the cause and effects of devastating events through detailed photographic images of tear gas containers, which represented violent acts of the police. Bahram and Dahlir represented both the subjective and objective voice of refugees living in dire circumstances.

Hegemony Relative to Freire’s Pedagogy of the Oppressed: Political oppression was apparent in the scenes that depicted the unhealthy living conditions, burnt shelters, and tear gas containers. Implications of the dichotomy between the oppressed and the oppressor were revealed in the imagery. The territorial, spatial, and geographical elements of social life between refugees and local Europeans were portrayed in the images of the container camp for registered refugees and the areas of the *Jungle*, which

depicted aspects humanism through imagery of people socializing and caring for one another. Dehumanization and racism was portrayed as the clash between European authorities and vulnerable populations.

Encoding and Decoding: The subjects read the images as non-European cultures living within an oppressive European world. Their preconceptions of Europe as a place of freedom and refuge were diminished by way of the violent acts of authorities and their basic rights denied. Their call to action to the audience raised humanitarian attention to disparate and displaced people, living homeless in Calais.

Composition of Images in Relation to Colonialism and Narrative Text: The images with the text mirrored Conrad's *The Heart of Darkness* (2017) in relation to the conceptualization of European Colonialism. Bahram and Dahliir poignantly depicted the events of the police raids as an act of dehumanization and marginalization of displaced populations. The following text from the narrative, *Jungle Ablaze* amplified the photographic images of life as a refugee.

Bahram wrote,

I didn't find my identity yet, and I got lost following strangers.

Those who see my black hair and face, do not know who I am inside. I see some white and dark minds, those whose fathers were slaves and traffickers, and now they can't see a slave who became independent.

Those who looted Africa and couldn't see Africans' warm hearts. These warm hearts have the same kind of pain as mine.

Those who have Lion's skins and a heart as big as the Sahara.

Those who fight against racist pain and still make hope in my heart with their shinny smiles.

Those who share their meals with me each time I walked by their tents and they invited me for tea. These are the people who lost their families and friends in wars and in the Mediterranean Sea, but never lost their kindness and honor.

Yesterday, they were sleeping under the hot sun of Africa and now they sleep in the cold streets of Europe, but their heart will always remain warm.

(e.g., Bahram, unpublished work, 2016)

Accordingly, the tonality of this narrative resonated Barthes, as it is “parasitic” on the photographic images as the subjects share their thoughts, which depicted real life situations. Also, the subjects within the images have a tertiary level of meaning, which emulated emotion and meaning to the lives of the subjects.

The next segment of the analysis revealed Bahram’s experience with the children living in the *Jungle*, which shed light on pedagogical and psychological inquiries. Elements of self-identity transformation in connection to the political climate were a centerpiece of the memoire.

Textual Discourse Analysis of the Memoire *Children living in the Jungle*

The Narrative *Children and Gee’s* Discourse Analysis

In the memoire entitled *Children*, Bahram reflected on the day when the school *L’École Lâique du Chemin des Dunes* had been demolished by authorities. The memoire was Bahram’s self-reflection about his experiences with youngsters living in the *Jungle*. Within his reflections following themes emerged: (a) self-identity and existential representations, (b) humanism, (c) ideological and political, and (d) community.

Additionally, using Gee's (2014) building tasks for critical discourse analysis, the emphasis on the aforementioned themes was demonstrated in the following discourse building tasks:

Building task 1: *Significance*: The use of language to illustrate the tone of the narrative.

Building task 2 *Practices*: Activities that represent the text in order to engage the reader.

Building task 3 *Identity*: How the situation could shape one's own reflection of identity.

Building task 4 *Relationships*: to audience and how the writer's tone engages the reader.

Building task 5, *Politics*: and the morality that the writer intends to emulate.

Building task 6 *Connections*: How the writer connects the text as a whole to different perspectives of worldview.

Building task 7: *Sign Systems and Knowledge*: How the language privileges or under privileges specific signs.

Bahram's Figured World in the memoire, Children:

Existentialism, humanism, and ideology were depicted through themes about refugee children's perceptions of the world. Interacting with youngsters living in the *Jungle*, Bahram reflected on his own self-identity in relation to childhood. He created a dialectical discourse by engaging the reader to inquire with him in relation to adult perspectives, and the effects of political oppression on children's development.

The Social Context of the Production of the Narrative

In a memoire entitled *Children* written on May 26, 2016, Bahram had expressed his thoughts about the police raid that occurred at the children's school, *L'École Lâique du Chemin des Dunes*. He described the day as stressful and filled with the noise of police sirens, tear gas guns, plastic ball shootings, and people screaming. Yet amidst the chaotic landscape, the children were laughing and playing. He stated that children embodied a true humanistic spirit.

Using Gee's building tasks 1: significance, 2: practices, and 7: sign systems and knowledge, this segment of the analysis showed Bahram's first collective sense of the refugee children's responses toward traumatic situations and shed light on their needs. In the memoire the significance of sign systems emulated conceptions of collectivity within the discourse. For example, the term "we" and phrases such as "with the children" and "for the children" illustrated urgency of the children's rights issues, as well as emphasized temporal grammar representing present and future contexts. Additionally, the terms and phrases "children" and "our children" were prominent expressions in the memoire. For example, the subject "children" represented his perceptions of the concept of humanism; hence, generated a call to action to protect and nurture their innocence and characteristics. The grammatical structure in the phrase "our children" established existential urgency by imperatively connecting the adult audience to political issues relative to the pedagogical needs of refugee children. In the following stanza of *Children*, he created a Socratic inquiry to the adult audiences or readers in order to capture their interest in his dialogue. With this he builds a relationship to the readers to ponder the meaning within his story.

Building Task 4: Relationships

Stanza 1: Community and Collectivity:

Bahram wrote,

How much are these questions familiar to you? What should we do with children?

What should we do for children?

Later in the memoir, Gee's (2014) building task 4: relationships was incorporated as he iterated on the adult imperative to reflect on what "we" should do for children, and in the next stanza he developed relations through an interchange of inquiries to the reader. He then developed political discourse as he addressed an example of a Syrian child's experiences regarding the atrocities of war and society.

Stanza 1 continued: Community and Collectivity:

Bahram wrote,

Do you remember that Syrian boy? How mute he was thinking about the bombardment? How shocked he was? Because for moments he was forced to be in our world, "our" meaning myself, you and all adults! Now it's time to ask ourselves, what should we do with our children? What should we do for our children?

(e.g., Bahram, unpublished writings, 2016)

In the next verses, Bahram developed identity between himself and the readers through an exchange of themes between self-identity, existential issues, and humanistic topics in relation to youngster's mindsets. Also, through signs and systems, he suggested that humanity needs the sense of *being-together-in-the-world* or caring for conscience (Heidegger, 2010). Bahram expressed that children focus on the good things in life and

their conscious does not perceive the evil within humanity; their innocence reminds adults that we are together in the world and that we are a part of a whole existence. In the next stanza he focused on adult identity in relation to childhood. The tone portrayed passivity of adults and naivety of children.

Building Task 3: Identity

Stanza 2: Self Identity and Existential:

Bahram wrote,

Sometimes we lose ourselves in this big world and we forget to laugh and play. Today, the children taught me a lot. We are always trying to teach them or take care of them, but sometimes they are our best teachers with their simplicity. Like today, after they shared a chocolate with each other, they started running and laughing, and when the police car passed them so fast; they stopped and shouted to the police, “Hey! Drive Slowly!”

(e.g., Bahram, unpublished writings, 2016)

Bahram expressed how adults became passive in life’s situations and reminded the reader that youngsters encompass a genuine gift of fearless activism. He emulated connections to Sartre’s existential reflections of how adults forget their childhood characteristics, and sense of *being* in the world. He continued to express how participating in children’s worlds transformed his sense of *being* and feelings of “nothingness,” toward a world of meaning and purpose. Moreover, at this point he developed an existential tone with an implied sense of *transformity* from anti-humanism found in the adult world to humanism, which is enveloped in youngster’s mindsets. For example, in spite of the violence, the children were freethinking and understood the

situation through playful mockery of the oppressors, emulating a form of political activism.

Furthermore, Bahram expressed in the following stanza the compassion and humanity that the children embodied even in the worst conditions. He explained how they showed their perceptions of adult life and the world through play. He descriptively illustrated connections to humanism and building task 2: practices, through an illustration of *being together* and daily life with youngsters in the *Jungle*.

Building Task 3: Identity and Building Task 6: Connections

Stanza 3: Humanism:

Bahram wrote,

They took my hand and again started running. We ran through the crowds and carelessly ran past all of the stressful actions. They took me into their world, simple and thrilling. They started to talk about a cartoon with me, and they tried so hard to remind me about the cartoon, but I still remember nothing. Then they looked at each other and felt sorry for me! Again, they started to run to the school and I followed them. In front of the school they went into their classroom and left me behind the door. (e.g., Bahram, unpublished writings, 2016)

Accordingly, Bahram reflected on the moment when he had to wait behind the door as the child went inside the classroom. He wrote, “At that moment, my world had befallen upon me, but being in their world for just ten minutes, I saw a lot, how much beauty they have in their world, I hope we could learn from them again.” In this sense, Bahram painted a picture with the activities of free spirited youth living life as a refugee in an unforgiving adult world. But, for the children, they did not pity themselves as poor

refugees. Bahram wanted to express to the reader that youth is a gift, a time when life has meaning, and the future is immortal.

Moreover, this memoir focused on the *ethnos* of childhood, *ethos*, *logos*, and *chaos* do not exist in the children's world. They do not perceive society in terms of *self* rather *self* is an imaginary place that could change anytime and anyplace. In the next stanza he connected the relationship between adults and children to the humanistic world of youngsters relative to circumstances of society.

Building Task 3: Identity and Building Task 6: Connections

Stanza 4: Humanism:

Bahram wrote,

Sometimes we say that children don't know anything and don't understand what's going on around them, yes, we are right! They don't understand what's going on around them because they have a more beautiful world than adults do. They have beautiful things like chocolates, like playing, yelling to their friends and heartfelt love. When was the last time you shouted to friends like this? (e.g., Bahram, unpublished writings, 2016)

Accordingly to Bachelard's philosophy of poeticizing the past and childhood memories of home spaces, Bahram reflected on the idea of *home* as a safe haven in contradiction to *home* as a hostile place in relation to children living in the *Jungle*.

Moreover, in the next stanzas he pondered the political implications of the situation, and the youngsters living within a harsh and existential world. He reified the inhumanity that adults created for the children, which provided a tone of dehumanization

and anti-humanism. Additionally, Bahram contended to political and existential themes that created the situation for the children.

Stanza 5: Political and Existential, the adult world in terms of logos and ethos:

Bahram wrote,

Now when I distance myself from the children and write these words, I see how lost we are sometimes. These economics, politics and state! It is obvious that children don't know our world because they have a better world than us.

(e.g., Bahram, unpublished writings, 2016)

The next stanza intertwined the adult world of *logos* and suggested to the reader, a call to action to reflect on childhood or the *ethnos* of one's life, in order to recreate a new meaning for their future.

Building Task 3: Identity, Building Task 5: Politics, and Building Task 6:

Connections

Stanza 6: Humanism, Politics, and Ideology:

Bahram wrote,

Nothing. We should sit and watch them, we should make ourselves in their size, maybe for just a few minutes they would accept us in their world.

We should go to their world and learn from them, a world where there is no money, no politics, no state and no peasants, no power, no war, and no violence.

A world that a child asking other children would say, "Shall we play together?"

Accordingly, Bahram concluded with a utopic perspective of humanism found within children's worlds. This also yields the conceptualization of *home* as a place of refuge because in a child's world, *home*, is commonly perceived as a place of comfort

and nurturing of innocence. However, Bahram shed light on the fact that *home* could be a place of hostility and in the sense of the *Jungle* as *home*; it was not a place to heal from past traumas for neither adults nor children. So, the question was inferred, “what should adults do for children, especially in the situation of living in camps?” Bahram stated that adults should leave them alone, and watch them play. In this sense, as noted by Vygotsky, a known educational theorist and psychologist, children understand and make sense of the adult world, and they show their understanding through play and socialization with other children. Likewise, Bahram wanted the reader to take action by understanding the world through the lenses of refugee youngsters, and let them be children and learn as children should learn, in a schools and socializing through play.

Social Context of the Interpretation of the memoire, *Children*

Bahram and Dahir were living in L’Ille, France and starting their university degrees at the time of this memoire. They were assisting refugees in the *Jungle* during their time away from their studies. The demolition of the *Jungle* was a traumatic and difficult time for everyone living there, as well as for volunteers. The people had built a community centered on collective survival, helping each other to endure daily life while awaiting an opportunity to cross the channel to England. This communal continuity could only coexist within the structures of a resourceful community and upon the end of the *Jungle*, people who wished to stay in Calais no longer had the security of friendships and community. In this sense, the morality of European society and the injustices against vulnerable populations were questioned from many angles, most importantly, what do we do for the children?

Table 5

Interpretative Model for the Memoire The Children

Figured World or Building Task	Subject	Relation	Connections
Building Task 1: Significance	Society and homeless refugee children	Memoire Imperative to adults in society to find solutions for the children.	Humanism
Building Task 2: Practice	A child's conscious of life in the <i>Jungle</i> refugee camp.	Illustrates a scene of children's play and mockery of adults.	Humanism and Existential
Building Task 3: Identity	Builds turmoil between adult identity and childhood identity.	The issue of society's neglect to protect the innocence of refugee children.	Self-identity, existential issues and humanism. Children resonate humanistic values.
Building Task 4: Relationship	Youth and adulthood	Builds on the significance of children's consciousness and adult's obligations to children's development.	Builds the argument toward anti-humanism.
Building Task 5: Politics	Injustice on youth	Authorities implement violence at the children's school Children mocking at police.	Anti-humanism Humanism
Building Task 6: Connections	Self-identity and childhood. Living in a hostile environment.	Author reflects on his own childhood through the refugee youngsters, but he does not fit into their world. Author connects to them, but perceives the politics and injustice.	Children relate to the adult world, but do not engage in it. They socialize and play out what they see in daily life. Children are true humanists in the sense that they are freethinkers and have the gift to create a new world.
Building Task 7: Sign Systems and Knowledge	Children and Society	"Our children" <i>Being-together-in-the-world</i>	Hermeneutic Phenomenology and Existentialism

Note. Adapted from James Gee's critical discourse model. *Note.* Adapted from "An Introduction to Discourse Analysis," by Gee, J., 2014, pp. 95-115, pp. 31-42.

Visual Discourse Analysis of Photographic Images Representing the Narrative *Children*

Social Context of Visual Production

In the following images Bahram depicted existential perspectives of the police preparing for a raid. From a visual standpoint, without narrative meaning, the scene appears to illustrate security for the people. However, from an insider's perspective, the police represented the *logos* or the oppressors of the people, and divergence between communities. The most compelling of the images were the volunteer teachers driving into the *Jungle* in order to protect the children from violence.

Furthermore, in late June 2016, Bahram and Dahlr shared images of a day at *L'École Laïque du Chemin des Dunes* where *La Fête de la Musique* (music festival) was celebrated with refugee families and children. The atmosphere was cheerful with musicians, balloons, and treats. Jovial facial expressions of the people portrayed aspects of humanism, as part of daily life in the *Jungle*. Although, there were many good Samaritans who helped the children in the *Jungle*, the environment was not a place for them to thrive and learn to the ethics and moralities of productive society. The images represented signs of need and hope.



Figure 2.6. The photographic image illustrates the northern side of the container camp. Police surrounded the entire camp as they prepared for a raid. Extracted from documentary by Jean Bodon. 2016.



Figure 2.7. The photo portrays refugee children enjoying music at *L'École Lâïque du Chemins des Dunes*, in the Calais Jungle. Extracted from documentary by Jean Bodon. 2016.



Figure 2.8 Volunteers playing music to refugees for the yearly French music celebration. On the exterior side of a makeshift classroom illustrates refugee expressions at *L'École Laïque du Chemins des Dunes*. Extracted from a documentary by Jean Bodon. 2016.



Figure 2.9. Photo taken inside the children's classroom. *L'École Laïque du Chemins des Dunes*. 2016.

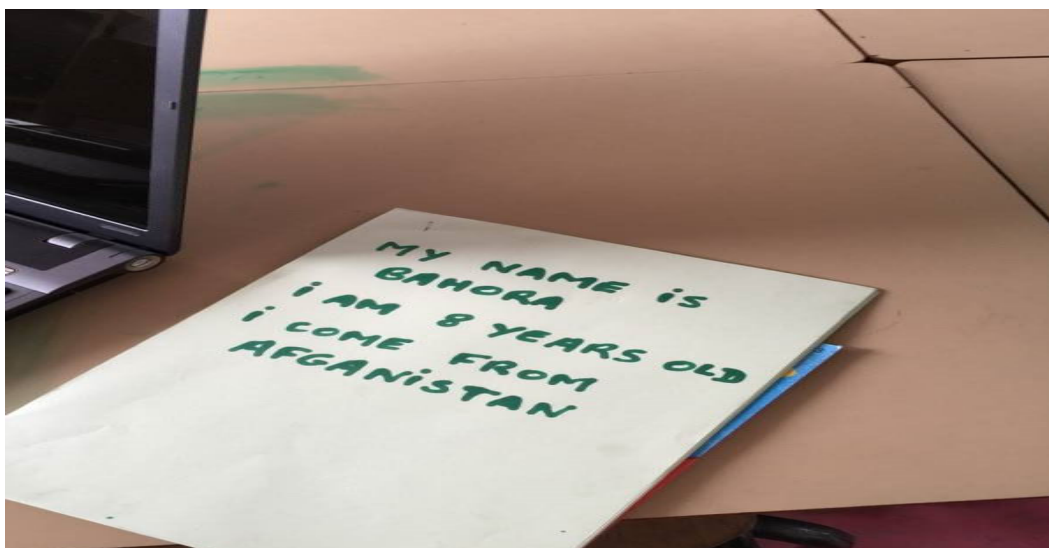


Figure 3.0. Photo taken inside the children's classroom. *L'École Laïque du Chemins des Dunes*. 2016. A child's writing who attended the school.



Figure 3.1. Photo taken inside the children's classroom. *L'École Laïque du Chemins des Dunes*. 2016.

Discursive Meaning

Site of Images: The location of figures 2.6 to 3.1 is of the school area, *L'Ecole Lâique du Chemins des Dunes* and the outskirts of the *Jungle*. Figure 2.6 illustrated teachers driving to the registered container camp, and inside the *Jungle* to rescue the children before the occurrence of a police raid. Indeed, threats of tear gas were implemented toward the school area and the teachers did not want to risk any harm to the children. Figures 2.7 through 3.1 portrayed life at *L'Ecole Lâique du Chemins des Dunes* during the later weeks of June during the yearly national musical celebration. Volunteer musicians came to the *Jungle* school to engage in the celebration with refugees.

Visual Meaning in Relation to Bachelard's Theory: The images inside the school area with children represented Bahram's idea of the innocence of children and their lives in the *Jungle*. Figure 2.6 showed the significance of the protection of children by the teachers living and working in the *Jungle*. Likewise to Bachelard's concept of the childhood home as a place of refuge inscribed in our memories as different aspects and nooks of emotions (1994, p. 14). However, Bahram's perspective of home in the *Jungle* did not coincide with the definition as a place of comfort, rather it was perceived as a hostile place and not conducive of a space of a constructive childhood experience (Bachelard, 1994, p. 14). Accordingly, the filming of the police surrounding the area, and teachers rushing to their cars illustrated the dire needs to protect the children from traumatic experiences.

Reminiscent of John Dewy's idea of democracy and education, wherein society exists through processes of transmission of cultural moralities, "without this communication of habits, hopes, expectations, standards, opinions, from those members

of society who are passing out of the group life to those who are coming into it, social life could not survive” (p. 6). Accordingly, the growth of civilization depends on educating the young about the customs, beliefs, and standards of the elders. Authorities in this case represented the culture and beliefs of French society, which in turn were conveyed to the children through their actions. Accordingly, Bahram depicted the reality of the situation as he showed the audience scenes of the teachers caring for the children, which exemplified the morality of society, and transmitters of knowledge and customs.

Education, Democracy, and Humanism: The next figures inside the schoolyard were close up shots of children listening and participating with musicians as they sang French songs. This scene portrayed humanism that Bahram discussed in his memoir about refugee children living in the *Jungle*. For example, the camera shot in figure 2.7 illustrated graffiti of a geographic figure of Syria painted in red and a bloody knife pointed toward the graphic of Syria. Also, Syria was embellished with a heart symbolizing the people’s love for their homeland. These images depicted the anti-humanism and *logos* of the world as a hostile place. The counter point of the images existed in the sense of the musician playing his guitar and singing a French song, the children laughing and clapping, and the reality of the situation of children living in an unregulated camp. Although a contrast exists between the reality and images of children living in such conditions, the actions of the children, clapping to the cheerful music created what Kracauer named “parallel synchronism.” The cheerful music and images of the children’s jovial gestures depicted a natural scene unlike the aforementioned scene of the clowns entertaining refugees in the container camp. Accordingly, in the aforementioned scene of French clowns entertaining refugees on the other side of the

camp, this imagery portrayed a rare case of “counterpoint synchronism” wherein the two subjects act in divergent manners. That is, the circus music that the clowns were singing did not promote cheerful gestures and feelings for the refugees rather their expressions were distressful. Such a contrast and contradiction in emotions is a rare moment when filming unscripted documentaries. However, typically speaking, the scenes in the school exemplified Kracauer’s parallel synchronism, as well as Bahram’s views about the needs of refugee children.

Moreover, in figures 2.9 to 3.1 the photos showed the inside of the children’s classroom, which reveal the art and writings of youngsters. Figure 3.1 illustrated a poster, which hung inside the school and depicted refugee children playing with written text, “We are not dangerous, we are in danger.” This poster clearly illustrated the perspectives of the teachers in regard to the needs for social change and justice for refugee children. This showed the perspective of morality and protection that teachers presented to their children, as well. For example, one could imagine with the police raids and other violence in the *Jungle* how the children must have felt and the psychological affects of such traumas. As noted by Dewey, the effective growth of children is reliant on the future of civilization. The conditions in the Jungle and the poster represented a cry for help for the children. The call to action of justice and human rights for education were amplified.

The following Table 5 illustrated perhaps an effective growth model for children or more truthfully a cry for help for the children. The images and sound show the nature of children, yet a call for action is necessary to enable the growth of the youngsters living in such conditions.

Table 6

Sound and Image Parallel Synchronism of Children's School Scene

Parallel	Synchronism
Sound	Cheerful French Music and Children Clapping
Image	Refugee camp and Graffiti on Tent: Syria with a knife and heart.
Social Context	The refugee school and children entertained

Note. Adapted from "Theory of Film: The Redemption of Physical Reality." Kracauer, S. (1973), p. 114.

Modality in Terms of Call to Action for Children's Education: The impact of the composition of shots from a medium shot of the police surrounding the area and the teachers rescuing the children, demonstrated the urgency to the crisis. It set the scene of daily oppression in the space and inquiries about the learning conditions of the children. The scenes inside the children's area were intimate, revealing the realism of the genuine humanity of the children, as well as the adults caring for them. Above all the close-up shots inside the children's school depicted the necessity to educate them and protect their childhood. Similarly, to Vygotsy's pedagogy of education through play, refugee children were in dire need of play and expression.

Social Context of the Interpretation of the Visual Representations of *Children*

Site of Audiencing: The audience of focus was intended to anyone willing to be activists for children's rights, anyone with a humanitarian heart and power to make a change in society. More than anything Bahram and Dahir wanted organizations and people to see the conditions and life in the *Jungle*. On one hand, they intended to show the humanity of the refugees living in the *Jungle*, and the community that they created. On the other hand, they wanted to show to the world the reality of the prejudice and racism against the refugees.

Hegemony in Relation to the Politics of Education: The political implications of the narrative and visual images are powerful showing youngsters living under authoritarian and violent conditions without any support to guide them to a safe learning environment. Such circumstances return us to historical connotations of WWII concentration camps wherein children were maltreated, murdered, and exploited as medical experiments. Inquiries into the negligence of European governments to protect human rights, most importantly, children were beyond understanding, and such issues were in need for further research.

Encoding and Decoding: Bahram's perspectives illustrated a tone of frustration toward the situation of the children. He discussed in his narrative the experiences of a Syrian boy and his homeland bomb shelled, and then the boy's loss of his childhood. He depicted a tone of urgency to protect the children and help them to rediscover their childhood. Naturally, the audience will envision such solutions to the issues as they observe images of the children and read the narratives from insiders' perspectives. In his writing, Bahram also depicted images of the children's youthfulness as they fearlessly run through police raids yelling at police to "slow down." Indeed, this text portrayed the entire picture of the reality of life as a refugee.

Composition in Relation to Other Text and Reflections of Freire and Dewey: Bahram's narrative portrayed freedom and liberation through his experiences with children in the *Jungle*. His narrative and visual images showed their daily lives as oppressed in an adult world, but their goodness revealed hope within them. He dreamed of his own childhood as the boys brought him on a journey into their world.

Bahram wrote,

Like today, after they shared a chocolate with each other, they started running and laughing, and when the police car passed them so fast; they stopped and shouted to the police, “Hey! Drive slowly!” They took my hand and again started running. We ran through the crowds and carelessly ran past all of the stressful actions. They took me into their world, simple and thrilling. They started to talk about a cartoon with me, and they tried so hard to remind me about the cartoon, but I still remember nothing. Then they looked at each other and felt sorry for me! Again, they started to run to the school and I followed them. In front of the school they went into their classroom and let me behind the door.

(e.g., unpublished writings, Bahram, 2016)

When the children left him standing outside the school shelter, this signified his adult identity and he was no longer part of the children’s world. As noted by Freire, Bahram showed aspects of *self-transformity* from existential expressions of self-identity to self-reflection or the change toward “being for others.” Additionally, he perceived himself as “the object” of adulthood and the children as a reflection of his past. As noted by Metz (1982), “the discursive meaning in discourse suggests an idea of parallel association between corresponding referents” (p. 186). Accordingly, Bahram intertwined metaphor and paradigm through visual and written language, while simultaneously referring himself as the object and “its other” (childhood). In this sense, his expressions showed transformation of perceptions, the child who sees oneself in a mirror and thinks that it is only oneself he or she sees, and the adult who looks in the mirror and sees dimensional characters of self-identity. For example, he expressed his realization of the

responsibilities as an adult to make a positive impact on the future, which signified his acceptance of adulthood.

Bahram, wrote,

Sometimes we need to sit and just watch the children, you must be really lucky to enter in their world even if it is just for 10 minutes. Today, I was lucky for 10 minutes.

Sometimes we say that children don't know anything and don't understand what's going on around them, yes, we are right! They don't understand what's going on around them because they have a more beautiful world than adults do. They have beautiful things like chocolates, like playing, yelling to their friends and heartfelt love. When was the last time you shouted to friends like this?

What should we do with children? What should we do for children?

(e.g., unpublished writings, Bahram, 2016)

Indeed, Bahram engaged the reader into the world of childhood and contrasted his reflections with paradigms of adulthood, which exemplified aspects of existentialism. He also used the idea of *figured worlds* of both children and adults. For example, youth was expressed by freed natured and sympathetic, exemplifying characteristics of humanism wherein adulthood was perceived as thoughtless and helpless illustrating feelings of existentialism and authoritarian in nature. In the next memoir by Dahliir, explored inner self-reflections in relation to his experiences of escapes and life in the *Jungle*.

Textual Discourse Analysis of Dahlrir's Memoire, *Reconciliation*

In this short memoire, Dahlrir represented his text with a photograph. Both text and visual imagery illustrate Metz' example of "referential continuity and discursive comparability" (p. 190). That is, metonymy are replaced by paradigm, "one element drives another out, but they are associated on the basis of a 'real' or diegetic contiguity rather than resemblance or contrast, or else the paradigmatic act itself creates or reinforces this impression of contiguity" (p. 190). Furthermore, Dahlrir's memoire exemplified self-identity in relation to psychological, existential, and humanistic perspectives. The memoire was written June 2016, as a reflection of Dahlrir's experience in the *Jungle*. His expressions were metaphorical and paradigmatic in nature, as well as created a psychological imagery of syntagm and metonymy, as noted by Metz. For example, he illustrated a photo of a field of wheat with a sheaf of red poppy flowers amongst the wheat. In his text he expressed the metaphorical representation of the image in comparison to paradigms related to existentialism and imperialism of society.

Furthermore, with his discourse he created a relationship between two separate ideas such as good and evil, while substituting their meaning with an image.

The following themes were extracted from his narrative: (a) self-identity and existential representations, (b) psychological and essentialism, and (c) humanism and anti-humanism. The following Gee's building tasks emerged:

Building task 1: *Significance*: Language used to enhance the text.

Building task 2: *Practices*: The use of imagery to develop meaning to text.

Building task 3: *Identity*: Illustrating one's transformation of self-perceptions of the world.

Building task 4: *Relationship*: To create a sense of dialogue with the reader.

Building task 5: *Politics*: to encompass a morality of the text.

Building task 6: *Connections*: How the author makes things relevant or irrelevant.

Building Task 7: *Sign Systems and Knowledge*: How the language and imagery privilege or dis-privilege specific sign systems.

Dahlir's Figured World:

Existential and humanistic perceptions were developed in this memoir. Dahlir's intended to illustrate a call to conscious through the reflection of reconciliation. His tone was optimistic in relation to his self-identity with the conceptualization of reconciliation. Political and ideological discourse emerged as he illustrated referent meaning through visual metaphors and paradigmatic text by metonymy.

Drawing on Heidegger's definition of "call to conscious" as a reflection "summoned to self" which means that the individual is having a conversation with oneself and its conscious existence is not judged (Heidegger, 2010, p. 263). Dahlir began his memoir entitled *Reconciliation* with signal words such as "badness" and "goodness," which was used to express his experience with the concept of reconciliation. As noted by Metz, such structure in discourse demonstrates the relationship between different linguistic ideas or words, while simultaneously developing metaphor through text and visual expressions. The visual imagery was identified in detail in the later visual analysis.

Furthermore, Dahlir began his reflection by imperatively stating that reconciliation is found in badness, but without it one could not understand goodness. He stated "life needs bitterness" without knowing evilness one could not appreciate the

sweetness of life (Godin & Moller et. al., 2017, p. 250-251). In the next verse he developed identity to the reader through his own *ethnos and ethos*.

Building Task 3: Identity

Stanza 1: Self-Identity and Existential Representations:

Dahlir Wrote,

I would like to be thankful of the badness around me in Calais, in Iran, and the world. Because I am surrounded by these evil entities, it has changed my viewpoint about life.

(e.g., Dahlir, unpublished writings, 2016)

Accordingly, Dahlir portrayed his *ethnos* or national identity and the city of Calais as exemplary of adverse experiences, and he connected both places of hostility as a reconciliation of self-transformation.

In the next verse, he developed building task 2: practices, through visual depictions and textual expressions of a scene in a wheat field. With this he established the relationship with the reader in a tone of concession of existential reality. Using metaphors of nature, he expanded on morality and thought which illustrated his political stance in relation to the theme of reconciliation.

Building Task 5: Politics, Building and Task 6: Connections

Stanza 2: Humanism and Anti-humanism:

Dahlir wrote,

Yesterday, I saw a golden wheat field, and a sheaf red flowers blowing in the wind. The shimmering gold of the wheat symbolized money, power, and routine

mechanical life. The red flowers represented love and freedom, and a life of good things. (e.g., Dahlrir, unpublished writings, 2016)

Accordingly, this part of the verse was representative of humanistic perspectives both as the conceptions of wealth and power, the routine and mechanical life, a life of good things. He converged badness and goodness in that the perception of beauty would not exist without the evil. Accordingly, this part was also representative of the argument about anti-humanism, as noted by Dabashi (2012), without evil good would not exist or humanism would not be conceptualized. In the next verse he made referential connections between the metaphorical imagery and linguistic discourse wherein the wheat fields and sheaf of flowers were compared to ideas of morality, this is how he developed the paradigmatic discourse and imagery.

Building Task 6: Connections and Building Task 7: Sign Systems and Knowledge

Stanza 3: Humanism and Anti-Humanism:

Dahlrir wrote,

If the golden wheat did not encompass the landscape than the red flowers wouldn't be as beautiful standing alone. If badness did not exist, never would we find the pleasures of goodness and reconciliation with ourselves.

(e.g., Dahlrir, unpublished writings, 2016)

Interestingly, a presence of essentialism was depicted within Dahlrir's discourse because reconciliation stems from good and evil. Also, he expressed a sense of finiteness through the object of imagery, which was reified in the language and leads the reader to imagine the images in the referent.

Social Context of the Interpretation of the Text

This memoire was written after the *Jungle* was demolished. It was also part of a book entitled *Voices from the Jungle: Stories from the Calais refugee camp*. Dahlrir and Bahram were living in L'Ille, France and starting their university course work. Dahlrir's aspirations were to become a filmmaker and Bahram studied French literature. In the following Table 7, I illustrated the significant textual examples within the memoire *Reconciliation..*

Table 7

Interpretative Model for the Memoire Reconciliation

Figured World or Building Task	Subject	Relation	Connections Themes and Genre that connect to larger social structure.
Building Task 1: Significance	Reconciliation	Memoire Badness and goodness. Without both either could be understood.	Existential
Building Task 2: Practice	Nature and human nature. Wealth and greed. Freedom and love.	Metaphor Relates nature to societal structure. Golden wheat fields represent greed and wealth. Sheaf of red flowers symbolize goodness and freedom.	Freedom and Materialism
Building Task 3: Identity	Learning reconciliation from difficult situations.	The politics of homeland and the hostilities in Calais were recognized as good experiences.	Self-identity and pedagogy of the oppressed
Building Task 4: Relationship	Author illustrates his experience to the reader. He intends to have a voice.	Author uses metaphor to connect to the reader.	A tone of pedagogy.
Building Task 5: Politics	The morality of the memoire is to show the reader that reconciliation is achieved through good and bad experiences.	Wheat fields depict wealth and power of elites. The red flowers portray the minority and wholesomeness of the oppressed.	Oppression and Freedom
Building Task 6: Connections	Nature vs. nurture	Visual depictions and textual meaning	Developing self - reflection
Building Task 7: Sign Systems and Knowledge	Politics and Morality	Metaphor and Paradigm Sytagm and Metonymy	Imperialism and Aestheticism

Note. Adapted from James Gee's critical discourse model. *Note.* Adapted from "An Introduction to Discourse Analysis," by Gee, J., 2014, pp. 95-115, pp. 31-42.

Visual Representation of *Reconciliation*

Social Context of the Production of Images of *Reconciliation*

Dahlir had written and produced images related to his memoir *Reconciliation*. At the time he was participating in a writing seminar named SLAM poetry and this was part of his inspiration to write the memoir. Also, he was working with the documentary project and he wanted to film and interview the SLAM poetry teachers at *L'École Laïque due Chemin des Dunes*. The following photographic images illustrated his memoir *Reconciliation* and the adult school seminar SLAM poetry meeting.



Figure 3.2. Golden Wheat Fields: Reconciliation. The French countryside, Calais, France. Photo by Dahlir 2016.



Figure 3.3. SLAM poetry teacher at L'École Lâïque du Chemins des Dunes. Extracted from documentary by Jean Bodon. 2016.



Figure 3.4. Photograph of a refugee writing poetry. L'École Lâïque du Chemins des Dunes. Extracted from documentary by Jean Bodon. 2016.

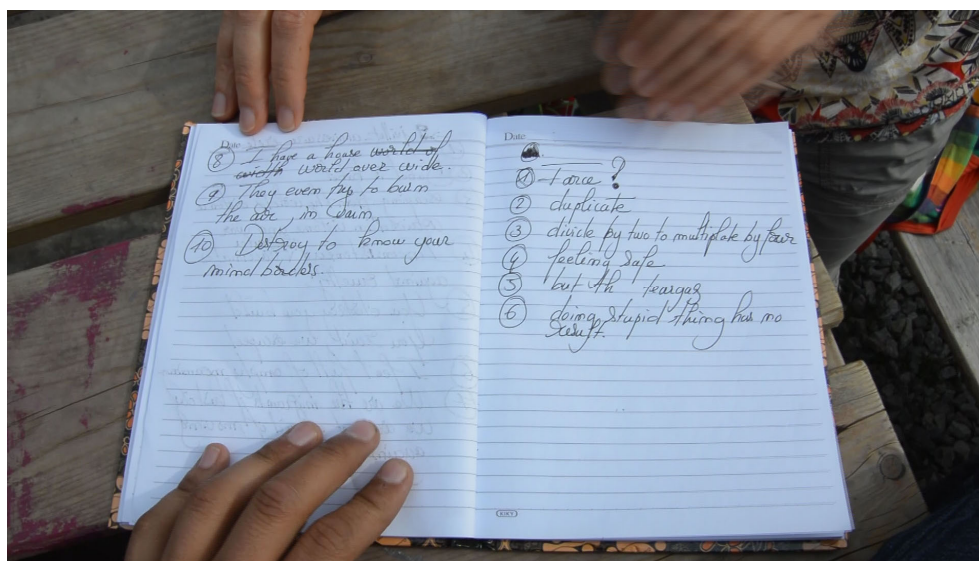


Figure 3.5. Refugees writing poetry. *L'École Laïque du Chemins des Dunes*. Extracted from documentary by Jean Bodon. 2016.

Discursive Meaning

Site of Images: The location of figure 3.2 represented the residential and rural areas in Calais, France. It illustrated a golden wheat field meandering into the horizon and a sheaf of red poppies on the forefront right hand side of the photograph. Figures 3.3 through 3.5 were located at the adult school in the *Jungle* where volunteer teachers conducted poetry classes.

Visual Meaning, Existential Expressions and Self-Reflection: Figure 3.2, the golden wheat field represented Dahlir's ideas of reconciliation with life. The literal visual perception of this photograph illustrated the reality of a wheat field and perhaps stirred emotions of a past life in most viewers. However, with Dahlir's memoir the image was amplified with text, literally the words are "parasitic" on the image (Barthes, 1977, p. 25). For example, according to Dahlir, the wheat fields symbolized wealth in terms of "evilness" of society, and the sheaf of red poppies represented beauty and goodness. With the image and text he expressed that all of the badness in his life taught him an

appreciation for the aesthetically beautiful things. Without badness one would not understand or reconcile with pleasures. The photographic image and memoir tells the reader to appreciate the small things in life such as the sheaf of red flowers. However, without the massive wheat field engulfing the landscape the small bouquet of flowers would not have any meaning. According to Dahlir, one could guess that the wheat symbolized “badness” in relation to dominant cultural perspectives of “wealthy European” power. In this sense, he privileged imagery signs as paradigmatic expressions using metaphor to create discursive meaning to the images, and developed a connection to his perception of society. Such an implication would be prevalent in the way he constructed the metaphorical and paradigmatic aspects of the visual and linguistic discourses. For example, the image that stands alone could have a multitude of subjective meanings; however, with the text the meaning evolves into the subjectivity of the writer and interpreter of the image. Dahlir created a montage of words and imagery, which poignantly created prominence to the picture through a comparison of the image and words that represented morality such as “goodness” and “badness.” He stated that the wheat fields symbolized wealth and power, which amplified the image to a paradigmatic level such as imperialism. He then pointed out that the sheaf of flowers symbolized beauty, which represented exemplary views of good morality and utopic perspectives. Moreover, the reflective interweaving of words and phrases interconnected to the visual image developed a resemblance between the object and the text, which applied to the actual phenomena and not the word. For example, the wheat fields were no longer representative of the reality as a simple plant, rather of humanity and exploitation of

nature, and the flowers were no longer nature, rather it transformed to definitive conceptions of the diversity of humanity and morality.

Meaning in Relation to Community and Education: Dahlir's liberation was perceived in the aforementioned image of wheat fields and the text as a "liberation of thought" through the freedom of expression. Additionally, liberation was elaborated through his expression of the SLAM poetry seminar that was provided by volunteers. Figures 3.3 to 3.5 illustrated images of writing and expression through interviewing the teacher of the program. The teacher had expressed in an interview,

What we are doing here is use SLAM poetry as a tool to bring back humanity. We not only try to bring humanity, but to help people to continue living for the future. Poetry and writing is a way for them to move onward to an intellectual life. We write about hopes, future, and dreams to help people to find their path. The aim is to discover social issues and share our text to bring back humanity to people who are considered an animal in the Jungle. It is also a pleasure to share who we are through writing.

(personal communications, June 2016)

Indeed, Dahlir intended to use this segment to show how certain people helped refugees with their intellectual and psychological needs. Through writing and discussions about ideas, people could reconcile with all of their bad experiences and realize the goodness in life.

Modality and Existential Reflections: The composition of the photograph of the wheat fields showed a general view of the landscape of a rural area in France. The wheat fields tapering into the horizon illustrated the opulence and fertility of the land. Also, the

trimmed hedge and carefully landscaped trees accentuated the posh landscape representing the wealth of the people. However, the centerpiece of the photo is the sheaf of poppies, which are so minute, yet illustrated a sense of isolation amongst a dominant landscape of golden wheat. This composition of the shot showed the dominance of the gold in comparison to the red flowers. Similarly, to the narrative *Children* wherein the children of the *Jungle* were part of a dominant cultural landscape; a setting of opulence, greed, and violence, contrasted by an oppressive atmosphere, the children revealed the truth that beauty exists in every enclave of life, even in the worst conditions.

Furthermore, figures 3.3 to 3.5 illustrated the insider's viewpoint through the perspectives of volunteers and refugees in the camp. Dahlir highlighted the importance of writing and socialization as part of the daily needs of people through images of poetry written by refugees, as well as images of people socializing in the school area. The teacher pointed out the importance of bringing humanity to the people through intellectual development.

Social Context of Interpretation of the Images

Site of audiencing: Dahlir's intention for audience was aimed toward humanitarian audiences. He hoped that the world would see the humanity in refugees. He also aimed to show the community of the *Jungle* in order to show the humanism represented by the people living in the *Jungle* and working there as well.

Hegemony in Relation to Existential Issues: Politically, Dahlir reflected on oppressive situations of his homeland and the *Jungle*. He expressed his transformation of political thought from understanding the oppressive aspects of life through metaphors of nature.

Encoding and Decoding: Similarly to Rousseau's *Reveries of the Solitary Walker*, reflections of nature were exemplified Dahir's perceptions of politics, wealth as wheat fields and the minute glimpses of peace through images of a sheaf of red poppies. In relation to Rousseau's views, human nature is in solitude, and the red flowers represented Dahir's view of such solitude. He perceived the wheat fields as exemplary of exploitation of nature, and domination. However, he reconciled evilness through the observation of natural landscapes in comparison to human nature. The decoding of the audience would be evident as he draws toward realism with interviews of teachers and volunteers. Given the understanding that the humanitarian needs of refugees are beyond basic necessity, Dahir showed the reader or audience that refugees also need intellectual development through community.

Composition in Relation to Other Text: Dahir identified himself to the conditions of life, which represented both evil and good in nature. He illustrated humanism in his thoughts as he reflected on his own experiences as he reconciled with these experiences both good and bad, he created a new meaning in his life. The future unveiled through his visual and metaphorical montage. The text enhanced the visual images as he wrote,

I would like to be thankful of the badness around me in Calais, in Iran and the world because they directed me towards having the best viewpoint in life. Yesterday, I saw a golden wheat field, and sheaf of red flowers blowing in the wind. The gold color of the wheat symbolized money, power, and mechanical life. The red flowers represented love and freedom. If the golden wheat did not exist than the red flowers wouldn't be as beautiful. So, if badness did not exist, we could not find the pleasure of goodness and reconciliation with ourselves. I say

thank you to badness that showed me beauty, it's you that always hides yourself under shadows of goodness. Today, I tried the good feeling of reconciliation with badness. (e.g., Godin & Moller et. al., 2017, p. 128)

Self-Transformity in Relation to Liberation: Dahlrir's and Bahram's liberation was reached and subtly expressed in many ways: (a) through intellectual reflection, (b) writing, (a) filming, (c) hopes, (d) perseverance, (e) caring for others, (f) freedom, and (g) challenges. Their thoughts resonated reconciliation with their external experiences, while they shared reflections of their inner consciousness. Most importantly, their inner thoughts through their writings and photographic images illustrated humanity representing refugee communities as a whole. In this sense, their messages were continuous resonating a humanitarian voice in harmony with society as a whole.

Dahlrir's and Bahram's Expressions in Relation to Liberation Through Writing and Filming

Moreover, I perceived Dahlrir's and Bahram's reflections as part of their self-identity metamorphosis and experiences in life. These poems, narratives, and memoirs were a snap shot of their thoughts during a vulnerable time period in their lives. They have indeed evolved since the writing and filming of this project. These pieces of memories were open windows into the life of people whose voices were muffled by society's political barriers and social prejudices against them. Also, within each expression or works, remnants of their culture, history, and perspectives shed light on the needs of displaced people worldwide. In brief, Bahram and Dahlrir depicted the *Jungle* as a place of humanity, yet surrounded by walls of injustice and intolerance. Their self-reflections have changed their perceptions of self in the world, which represented

existential images. Scenes of walls and fences with authorities border its parameters illustrated the oppression, yet survival was perceived as maintaining one's conception of freedom, freedom that could be obtained through self-reflection and self-determination. They defined "prison" not only as a barrier implemented by oppressive governments, but also as a barrier that one implements on oneself. One can create one's own "prison." Interestingly, one could learn the process of *self-transformity* through Dahir's and Bahram's reflections and images. Their journey in itself was about metamorphosis of self-identity and self-perceptions of the world. Likewise, to what Dabashi hypothesized about Persian literary humanism. The structures of such literature were implied throughout Dahir's and Bahram's expressions, their writings and images reflected on *ethnos*, *logos*, *ethos*, and *chaos* in the same manner as the poetry and prose of Persian literature depicts its stories. The pendulum shifted in their expressions from anti-humanism to humanism portrayed in their journey and life living in the *Jungle* of Calais.

Finally, in the following visual narrative, they show refugees making art and playing soccer in the *Jungle*, which illustrated the dichotomy between humanism and anti-humanism. People shared their expressions within a hostile environment, while simultaneously showing their humanity to the oppressors.

Visual Representations in Relation to Liberation Through Community and Art

The following images in figures 3.6 and 3.7 were illustrations of the school, art, and sports in the *Jungle*, which represented the communal continuity and humanism created by refugees and volunteers. The residents of the *Jungle*, as well as most volunteers hoped to demonstrate the humanistic views of life in the *Jungle*. They wished to show to the world that even in such intolerable situations people could create

community and humanity. In contrast, they also wished to show humanitarian needs such as basic health and hygienic necessities, as well as pedagogical needs.



Figure 3.7. Refugees' art work at L'École Laïque du Chemins des Dunes.
Extracted from documentary by Jean Bodon. 2016.



Figure 3.7. Sports at L'École Laïque du Chemins des Dunes.
Extracted from documentary by Jean Bodon. 2016.

Liberation Through Filmmaking and Writing

Before the film crew and I departed back to the United States, we thought it would be encouraging to have world famous John Avildsen director of *Rocky*, *Lean on Me*, and *Karate Kid*, to send a video recorded message to Bahram and Dahlir. The following photo shows filmmaker, Jean Bodon sharing Mr. Avildsen's message personally to Bahram and Dahlir. Their expressions of hope and happiness illuminated their faces as they listened and watched Mr. Avildsen tell them to continue filming. This image alone illustrated the liberation and hope that the project brought to Dahlir and Bahram. The images in figures 3.8 and 3.9 depicted the expressions of Bahram and Dahlir as they were introduced to filmmaker John Avildsen.



Figure 3.8. Bahram's and Dahlir's meeting with Director of *Rocky*, John Avildsen, Brother Johanese, and Jean Bodon. Secours Catholic House. Extracted from documentary by Jean Bodon. 2016.

Narrative of John Avildsen

Hi Dahlir and Bahram, John Avildsen here. Wishing you good luck on your documentary and luck has a lot to do with it. You guys are very lucky you have Mr. Bodon on your side helping you to make your documentary. I was very lucky that I got to

do *Rocky*, luck and hard work has a lot to do with it. So get your camera out there and shoot! Shoot everything you can and then put it together well. Good luck and when you finish I would love to get a copy. Thank you and remember, Shoot! Shoot! Shoot! (close-up of his Academy Award). (personal communications, 2016).

Dahlir's and Bahram's liberation was achieved both independently and with the help of many people along their journeys. The film project was just a small piece to the puzzle; however, it helped them to focus on their goals and imagine a life in France rather than dreaming of escape to England. As of writing this dissertation, both are university students studying literature and filmmaking, as well as working on the documentary. In short, their dedication to this project reflects their courage and perseverance to focus on humanitarian issues and helping others to achieve a life of freedom and self-discovery. Now, I will move onward to the next participant who also dedicated his time to tell his thoughts and stories of his experiences of life's tribulations and victories.

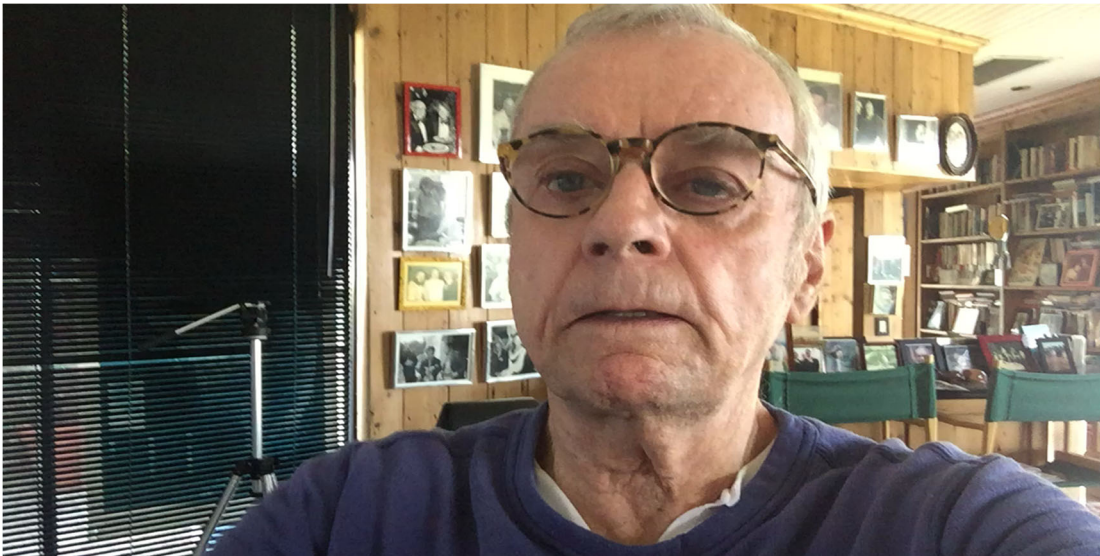


Figure 3.9. Director John Avildsen congratulating and encouraging refugees to continue their pursuit of filmmaking. Extracted from documentary by Jean Bodon. 2016.

ANALYSIS: PART II

Talha's Story

Talha's Participation in the Project

Descriptive and Social Context

On May 13, 2016, Jean Bodon, Dharmeah Patel, and I went to *L'École Laïque du Chemin des Dunes* in the *Jungle*. Zemako Jones, a refugee who was in charge of creating the school, invited us into the community shelter. He explained that it was the area where people came to relax and socialize. Inside, there was a weight lifting area, a table and sofas, a coal heater at the center, and a stereo system. As we entered, volunteers who lived in the surrounding shelters offered them tea, coffee, or cigarettes. Talha was my first encounter with a resident of the *Jungle* community, and he was sitting on a second hand sofa adjacent to me. He was curious about us, and I told him about the documentary project. He was immediately interested in the project and started to tell his story to me.

Social Context in Relation to the Production of Talha's Story

Talha's oral interview about his journey

Talha was from Khyber Pakhtunkhwa, Pakistan. He said that the Taliban killed his brother, and he left his homeland in fear that he would be killed too. Some of his family members lived the United Kingdom, and he wanted to reunite with them, and help them to prosper. As he continued to tell me about his life in the *Jungle*, he grasped his arm, and explained that in December 2015, he tried to jump onto a truck to escape across the English Channel, but he failed and broke his arm. He continued to say that he had already crossed to the U.K., but he was sent back to France by border patrol.

Talha had been living in the *Jungle* for more than two years trying to obtain his asylum in the U.K. He expressed that life was difficult for him in Calais, France not only because of the language barriers, but the Calaisians were hostile toward Muslims, and especially migrants living in the *Jungle*. With tears in his eyes he said, “One day he went to town holding his Quran, and a French Calaisian took the Quran from him and tore the pages. He continued, “I cannot do anything here; I cannot have a warm place to live, clean clothes or even worship my religion” (personal communications, May 2016). As the conversation continued, his emotions were reassured as I sympathized with him, and he shifted the conversation about the meaning of family names. He identified some names that he considered to be nice such as Mohammed, Ali, and Theresa. He talked about his family in Pakistan and England. He was also very curious about my family as well, and he wanted to be friends with me on Face Book. He said, “I love family and I like to see pictures of my friends.” He gave me his cell phone and asked me to invite him on Face Book. At this point, Talha started to ask about the documentary, and what he could do. I explained that the project was about refugee and migrant stories, and he could express anything he would like about his life.

Moreover, he invited me several times to come into the *Jungle*, the restaurants in particular. However, I had to be vigilant because of the situation of drugs and other types of trafficking that occurred in the *Jungle*. Accordingly, the reason for Talha to invite me to the restaurants was to show me the thriving life inside the community, and to express his hope to start a restaurant in the *Jungle*. In fact, during the summer of 2016, Talha had saved about 1500 Euros, in order to open a restaurant in the *Jungle*. However, many long-term migrants living in the *Jungle* became trapped into the schemes of criminal

traffickers such as dealing in drugs, prostitution, and opening shops to exploit new refugees. For example, I observed this situation in the shops where the cost of eggs was triple of the cost in regular grocery stores in France. In relation to Talha's story, it was about life in the *Jungle*, and the existential ordeals that have played a role in his life. His tools of expression consisted prominently of visual images, cell phone texting, and social media.

Furthermore, the main focus of his story was centered on his self-identity and goals toward a future with his family in the U.K. His representations were mostly expressed through visual footage of the Calais *Jungle* area, pictures via Whatsapp and Face Book, and verbal and written text messages. The following main themes were analyzed: (a) self-identity, and (b) politics. Also, numerous subthemes were interweaved within the expressions such as, (a) family, (b) friendship, (c) nationality, (d) community and entrepreneurship, (e) education and economic status, (f) homelessness and refugee life, (g) culture and food, (h) life in the camp, (i) injustice and oppression, and (j) religion.

Moreover, the structure of Tahla's discourse followed a different pattern than Bahram's and Dahir's analysis, yet some similarities of discourse were placed into a literary context in order to help the reader to understand the meaning and structure of Tahla's story. Also, he provided mostly video images and casual conversation via texting and Face Book. Therefore, using Mirzoeff's interpretative model for visual discourse analysis, I explored the discursive meaning within the imagery and inter-textual expressions. Additionally, my hypothesis was examined as well: What aspects of the

filmmaking project may have developed the participants' liberation to independence?

What signs show the participant's liberation to independence?

Philosophical and Cultural Literary Context

Pakistan, although it is a newly established independent nation (1947), the country encompasses cultural influences that date to the Persian Empire. Centuries of colonization from Asia to England have infiltrated the culture of Pakistan, and such influences are developed in the mindsets of culture. According to Iftikhar Arif (2012), modern Urdu poetry and thought is based on "an open rebellion against prejudice, intolerance, and hatred" (p. xiii). In this sense, Urdu poetics were centered on oppressive regimes, as well as romance. Likewise, to Persian influences in literature such as Sa'di, Urdu poetry expresses themes such as an *ethnos* lost by oppressive entities the *logos*. These themes were revealed in the expressions of both the poetry of Urdu, and in the political issues represented in Tahla's homeland and host-country settings. For this analysis, I focused on the poetics of images, as well as expanded on the socio-cultural meanings of his representations. Additionally, using Bachelard's psychology of poetic imagination, I interpreted the images as "lived, 'experienced', and 'reimagined' in the act of consciousness that restores at once their timelessness and their newness" (p. 39). In other words, a dialogue exists between the reader of the images, the subjects (photographer), and my emphasis of the situation, and philosophical perspectives about the circumstances. The images were studied through a dialogue between Tahla and I, and our imaginations and reflections about his experiences.

Also, existential frameworks, which include Paulo Freire's models based on *transformity* within vulnerable populations and Jean-Paul Sartre were explored as well.

Such frameworks opened the lens to my inquiries about the conceptualizations that the participant developed and whether he illustrated signs of liberation during the process of our correspondence, and the temporal aspects of his life as a refugee living in the *Jungle*.

Realism and Reality

Moreover, I centered the analysis on the philosophical perspectives of realism and reality. For example, I chose the conceptualization of realism in order to emphasize the nature of the images. In this sense, realism would be defined as “its principles involve the representation of nature (figuratively) and capturing the essence of representative phenomenon” Mitry, 2000, p. 365). With Talha’s visual expressions created on cell phone cameras, he intended to show the audience a natural view of certain aspects of life in the *Jungle*. Yet, simultaneously other social and personal *realities* were part of his life as well. Likewise to Mitry, these other realities could be defined as *fantasies* of social reality. That is to say that inter-subjectivity of the production of the images plays a role in realism, the art of capturing known concrete facts and the deeper meaning to life’s realities. The images that he portrayed indeed revealed the facts of a reality that life existed as it appears in the photos, yet such an observation would be superfluous without the micro-essences of the people’s stories. Likewise, to Mitry’s example, “Water is a common substance. Yet a simple drop of water under a microscope opens up a disturbing new world” (p. 363). In this sense, Talha illustrated to the reader his world at a particular point in time, while revealing his own reality and thoughts about the situation.

Social Context of the Production of Visual Images in May 2016

In May 13, 2016, Talha and I met inside a shelter at *L'École Lāique du Chemins des Dunes* (The Secular School on Dunes Way). Zemako Mel Jones, a refugee who was a leader at the school and community center, had told the filmmakers, Jean Bodon and Dharmeah Patel, and I to sit inside the makeshift shelter as he took their cameras and equipment to his place, which he promised that he would protect the equipment. He stated that many people living in the *Jungle* did not accept media, so it was better that he kept the equipment in his shelter. However, he continued to explain that our project would be accepted because we were not mainstream media. He said that the media such as BBC would just come inside and take photographs, but they would not tell the stories of the people, so it was like an intrusion for them. Indeed, I felt that I had to build a trust with the participants so, I patiently waited inside the shelter.

Furthermore, Talha started the initial conversation as I introduced myself and I talked about the project. Talha became very interested in the humanitarian aspects of the project and he maintained a conversation about his national identity, the reason why he was in Calais and family topics. Meanwhile, I gave him a camera and we started filming the next day. On May 14, 2016, Talha went with the cameraperson, Dharmeah Patel, to start filming in the *Jungle*, while I conducted interviews at the school area. He filmed with the cameraperson in the *Jungle* and he promised to continue until my return to Calais in June 2016.

Illustrations of Entrepreneurship and Business Opportunities in the *Jungle*



Figure 4.0. Photo by Talha and cameraperson, Dharmeah. The market street area of the *Jungle*: May 2016. A portrait of Tahla working on the film project. Extracted from documentary footage by Jean Bodon. 2016



Figure 4.1. Photo by Tahla and cameraperson, Dharmeah. Photographic image of the market area of the *Jungle* where long-term migrants established businesses.

Illustrations of Entrepreneurship and Business Opportunities in the *Jungle*



Figure 4.2. Shop owner in the market area of the *Jungle*. Photo extracted from documentary footage by Jean Bodon. 2016.



Figure 4.3. Photo by Tahla. The interior of a restaurant in the *Jungle*. Photo extracted from footage of documentary by Jean Bodon. 2016.

Illustrations of Community and Culture



Figure 4.4. Interior of Restaurant in figure 4.3. Photo by Tahla. The interior of the restaurant shows refugees watching television. Photo extracted from footage of documentary by Jean Bodon. 2016.



Figure 4.5. Interior of Restaurant in figures 4.3 and 4.4. Photo by Tahla. Refugees watching television. Photo extracted from footage of documentary by Jean Bodon. 2016.

Illustrations of Community and Culture Continued



Figure 4.6. Photo by Tahla. A shop in the *Jungle*. Shop owners and refugees drinking chai and socializing. Photo extracted from footage of documentary by Jean Bodon. 2016.



Figure 4.7. Interior Restaurant and Shop. Photo by Tahla. Extracted from documentary by Jean Bodon. 2016

Illustrations of Community and Culture Continued



Figure 4.8. Photo by Tahla. Interior of shop in figures 4.6 and 4.7 watching a dramatic “Bolly Wood” movie. Photo extracted from footage of documentary by Jean Bodon. 2016.

Figure 4.9.



Figure 4.9. Interior of Shop and Restaurant in figures 4.2 through 4.8. Photo by Tahla. Segment of pan shot of shop and restaurant. Refugees watching a movie.

Illustrations of Community and Culture Continued



Figure 5.0. Shop in the *Jungle* Photo by Tahla. Outside the fenced shop in the *Jungle*. The shop owner looking outside. Photo extracted from documentary by Jean Bodon. 2016.



Figure 5.1. Exterior of Shop. Photo by Tahla. Photo extracted from documentary by Jean Bodon. 2016.

Illustrations of Entrepreneurship and Business Opportunities in the *Jungle*

Discursive Meaning

Site of Images: The photographic images in figures 4.0 through 4.9 were extracted from the first segment of footage that Tahla provided. These images illustrated the business area of the *Jungle* or market street. The video was displayed with Tahla in figure 4.0, and it panned or moved to a long shot of the market street in figure 4.1. Figure 4.2 showed a close-up shot of a shopkeeper waiting inside his lean-to grocery shop to sell products to refugees. Figures 4.3 to 4.5 were segments of video footage of the interior of a restaurant. Figure 4.3 illustrated the restaurant owner waiting to serve meals to refugees. Figures 4.4 to 4.5 showed refugee men watching the television inside the restaurant shelter. Figures 4.6 and 4.7 represented another shop in the *Jungle*, which sold various items such as cloths and miscellaneous items. Figure 4.6 also showed the shop owner talking to the cameraperson, Dharmeah Patel. Figure 4.8 illustrated a group of refugee men inside the makeshift shop watching television. Figures 4.8 and 4.9 showed the exterior of another shop in the *Jungle*.

Modality and Meaning through the Lenses of Jean Mitry and Dziga Vertov

The modality of Tahla's imagery depicted Vertov's (1984) idea of a "Factory of Facts" (p. 59). The objectivity or reality were portrayed in both long shots of the *Jungle* market place and the interior of the shops and restaurants to show a part real life during that time in the *Jungle*. Accordingly, Vertov created the same modality in his documentaries with raw and unedited scenes of everyday life and the unscripted nature of people. Additionally, reality transformed to realism in Tahla's expression through imagery, and inter-textual expressions. As noted by Mitry (2000), images, reality, and

fantasy were illustrated as different aspects of a whole and the same thing. Mitry argued that reality becomes a mere fantasy wherein, the camera captures a reality and the mind perceives the reality, while simultaneously creates a story from that image, a fantasy of multi-dimensional realities. For example, in reality an image of water is perceived, but “as soon as a droplet of water is placed under the microscope, it opens up a disturbing world” (p. 363).

Similarly, Tahla’s story transformed beyond the objectivity and reality of life in the *Jungle*, he communicated his story through objective images, but as the story unfolded his perceptions of self-identity started to tell his subjective point of view. Reality to realism is a process of creating meaning from objects as follows: (a) the image is the object or the reality, (b) the thought of the image is the first dimension of realism, (c) the image becomes a language to tell a story, (d) the story becomes realism and multi-dimensional fantasy, and (e) the image becomes an artistic expression of realism and inter-subjective meaning. Tahla’s dimensions of reality and realism shifted from the setting as the objectivity or reality centered on his self-identity as a multi-dimensional realism: (a) life in the *Jungle*, (b) reality of escape, (c) realism of failure, (d) realism of victory, (e) fantasy of his future in England, (f) the world as an ordeal and (f) fantasy of the friendships and characters. In this sense, Tahla’s transformations of realism were exemplified through the lenses of Vertov, Mitry, Bakhtin, and existential philosophies, as well. Also, phenomenology was the focus of this interpretation of his story as the researcher played a role as the participant observer in the situation as well. Heidegger’s phenomenology stated that the researcher is part of the phenomena and interacts with the subject; therefore, must be included in the interpretation of the phenomena.

Moreover, the modality of realism in figures 4.0 to 4.9 clearly illustrated everyday life on the market street of the *Jungle*. His story unfolded, and the setting became the backdrop of his heroism in the following imagery and textual depictions. Tahla showed himself in figure 4.0 to express his story as the focal point of the *Jungle* world. The interior shots of the restaurant and shopkeepers demonstrated another reality of Tahla's social life. For example, filming in the *Jungle* was a difficult and almost an impossible task, but for Tahla, he wanted to represent himself as a leader to be trusted, and show acceptance in the community. Additionally, figures 4.4, 4.5, and 4.8 showed refugees watching movies, which signified the humanity and communal continuity in the *Jungle* as it portrayed people socializing and enjoying entertainment. In figures 4.4 and 4.5, four young men were watching a television show, which depicted a lady dancing and singing a song in Urdu. This also illustrated the significance of cultural diversity in the *Jungle*.

Kracauer's Visual and Aural Modality in Figures 4.6 to 4.9

Site of image: Figures 4.6 to 4.9 illustrated the interior of a lean-to shelter where a shop and restaurant was constructed. This film footage showed the shopkeepers and the cameraperson talking. Tahla panned the camera to the right, which displayed the food at a buffet, and the camera slowly panned to a group of young men sitting on tables. The background sound was cacophonous, and as he panned the camera closer to the room of men the sound became clearer and the audience could hear the dialogue of a cinematic movie. The atmosphere was somber inside the shelter, and the sound of a dramatic scene of a movie resonates the atmosphere.

Modality and Kracauer's Framework for visual and aural dialogue

Counterpoint Asynchronism: This photographic image was extracted from the video of a pan shot that began with the shop owner, and portrayed the subject slowly entering the inside of the shelter. As the subject entered into the shelter the audience could hear the sound shift from natural outdoors sounds, to cacophonous noise, and then a clear dialogue of cinematic drama of a man speaking in Hindi language was heard as the camera moved closer to the source of the sound. The image slowly panned to a close-up of a group of young men sitting on tables with tired expressions; they appeared to be looking at the camera. At this point the dialogue between image and sound portrayed a *counterpoint of asynchronized* emotions, as the audience did not know the relation between the sound of the movie and the images.

Parallel Synchronism: As the camera slowly pans, the audience could perceive that the source of the sound is from a television and a cinematic movie. At this moment the scene transformed from counterpoint to parallel synchronism, which changed the signification of the dialogue of sound and images. At that moment, the cinematic drama of a "Bollywood" Hindi film was the focal point of the action of the men in the scene. The dialogue between the images inside the shelter, the expressions of the refugees, and the aural elements of the "Bollywood" drama created a parallel or stable emotion. The audience is virtually inside the shelter, and they could sense the imagery and sound. Both the depressed facial gestures and the acting in the movies match the oppressiveness of the scene. Also, reminiscent of Kracauer's theory of the dialogue of images and sound, this scene created a whole feeling of sadness of the refugees collectively creating an atmosphere of culture and emotions of their reality were enhanced by the dramatic aural

languages of the movie. The following Tables 8 and 9 summarized the Kracauer's image and sound dialogue model in relation to the aforementioned figures.

Table 8

Counterpoint Asynchronism of Sound, Images and Social of Figures 4.7 - 4.9

Counterpoint	Asynchronism
Sound	Dramatic Bollywood movie Actor speaking dramatically Sound and image contradict one another. Audience is not informed on the purpose of the sound. Sound is not part of the natural setting and contradicts the images.
Image	Intense and listless facial expressions of refugees. To the audience it appears that the men are looking at the camera. The image and sound contradict one another.
Social Context	Refugees living in dramatic and unstable conditions. Refugees trying to create community in the <i>Jungle</i> . Images and sound create contradicting ideas and emotions.

Note. Adapted from "Theory of Film: The Redemption of Physical Reality." Kracauer, S. (1973), p. 114.

Table 9

Parallel Synchronism of Sound, Images, and Social Aspects of Figure 4.7 through 4.9

Parallel	Synchronism
Sound	Dramatic Bollywood movie Actor speaking dramatically
Image	Images and sound tell the story and emulate social and cultural contexts.
Social Context	Refugees living in dramatic and unstable conditions. Refugees trying to create a sense of community and home in the <i>Jungle</i> .

Note. Adapted from "Theory of Film: The Redemption of Physical Reality." Kracauer, S. (1973), p. 114.

Social Context of the Interpretation of Visual Representations in Figures 4.0 -5.1

Site of Audiencing: Tahla intended to portray a realistic view of his life in the *Jungle* by showing the conditions of the camp and the humanity of the refugees living there. He also knew that UNESCO representatives and other humanitarian organizations would view the documentary. Also, he wanted me to understand his situation and story, in hope that I could find a way for him to reach England.

Hegemony or Political Interpretation: The political implications of the photos in figures 4.0 through 5.1 portrayed the subject, Tahla, within the context of the market area of the *Jungle*. His hegemony or politics was centered of his self-identity in relation to the outside world. He intended to portray himself to the audience as part of a chaotic world, while expressing his dreams to become an entrepreneur. The personal politics unfolded as he realized that he has attracted a character or friend who he believed could help him toward a path of liberation for himself. For example, Tahla's depictions of the culture and community setting were centered on tribulations, which represented his self-identity as a heroic character for his family and friends. Multi-dimensions of realism and fantasy unfolded in the later part of this analysis.

Encoding and Decoding: The intended encoding for the audience was clearly objective. He showed images as they appeared at the time, and the setting was unscripted. The situation on the market street and inside the shops and restaurants was evidently a reality in Tahla's life. However, in the aforementioned set of images, decoding was arbitrary as there were no verbal or written expressions to prompt the viewer toward any particular tone or viewpoint except for researcher narrative. Additionally, the background sound was natural to the settings except for the television shows or movies. The music

and movie sounds were not scripted, and depicted cultural relevance as it represented the cultural significance of the area. The audience decoding consisted of cultural meanings and the general atmosphere of the setting, but the fact that the scene was set in France is not evident. The next section of photographic images illustrated further aspects of Tahla's life, and his expressions were exemplified in relation to his self-identity and processes of realism.

Illustrations of Self-Identity and Dreams of the Future



Figure 5.2. Photo by cameraperson, Dharmeah. Portrait of Tahla inside the Barbershop. Photo extracted from documentary by Jean Bodon. 2016.



Figure 5.3. Photo by Tahla and cameraperson, Dharmeah. Tahla opening the door of his trailer to show his residence. Photo extracted from documentary by Jean Bodon. 2016



Figure 5.4. Tahla opening the door of his trailer. Photo extracted from documentary by Jean Bodon. 2016



Figure 5.5. Photo by Tahla. This scene was outside Tahla's trailer in the *Jungle*. Extracted from documentary footage by Jean Bodon. 2016.



Figure 5.6. Photo by Tahla. Inside a refugee's lean-to shelter. Extracted from documentary footage by Jean Bodon. 2016.



Figure 5.7. Photo by Tahla. The inside of a refugee's shelter. Clothes hanging from the lumber rafters that held up the vinyl coverings. Blankets on the ground for refugees to sleep on. Extracted from documentary footage by Jean Bodon. 2016.



Figure 5.8. Photo by Tahla. An example of the lack of resources and clean drinking water in the *Jungle*.



Figure 5.9. Photo by Tahla. Water faucet and first aid shelter in the *Jungle*.
Photo extracted from documentary by Jean Bodon. 2016.



Figure 6.0. Photo by Tahla and cameraperson, Dharmeah. Photographic representation of a refugee's expressions of everyday life while baking bread.

Self-identity and Nature: Illustrations to Researcher



Figure 6.1. Photo by Tahla. This scene illustrates the exterior of Tahla's trailer in the *Jungle*.

Extracted from documentary footage by Jean Bodon. 2016.

Discursive Meaning

Site of Images: Figures 5.2 through 6.1 illustrated Tahla's living space in the *Jungle*. Figures 5.3 and 5.4 portrayed the exterior and interior of his trailer. Figures 5.5, 5.6, and 5.7 showed the surrounding area where he lived with other makeshift shelters. He also illustrated the interior of the shelters in his enclave of the *Jungle*. Figures 5.8, 5.9, and 6.0 portrayed some of the daily life activities such as people washing dishes and the water facilities. Figure 5.9 showed one of about five water stations and first aid facilities in the *Jungle*. Figure 6.0 illustrated a long-term refugee from Pakistan who managed a restaurant in the *Jungle*. Figure 6.1 showed the exterior of Tahla's trailer showing a lake and nature outside of the trailer. Figure 6.1 also illustrated the uncleanliness of the area with images of rubbish along the shoreline of the lake.

Meaning and Modality in Relation to Expressive Realism: A Montage of Ordeal

Through a Dialogue Images and Verbatim: Reminiscent of Bakhtin's definition of the novelist's genre of "ordeal," Tahla began to construct a montage of images and verbatim centered around himself as the hero of the story. As his story unfolded from imagery of his surroundings, he consistently included himself in the scenes that he created or allowed the cameraperson to film. His construction of the world or social life was part of the background or his ordeals with the external world. As noted by Bakhtin, "There is no real social interaction between the hero and the world, the world is not capable of changing the hero, it only tests him" (p. 16). Accordingly, Tahla portrayed the mobility of himself in the images and the outside world as static. For example, he showed himself in different situations such as inside the shops and outside his trailer home, and the setting was somewhat static because he did not interact personally with the characters or people in his video footage. The story was about a man living in a static and chaotic world. In relation to the aforementioned figures, Tahla's modality of expression lies in truth and realism. He portrayed his life objectively in the setting; the world is a historical and social context for him to show his self-transformity. However, the modality of a novelistic story centered on "ordeal" also generated the realism and fantasy within his expressive forms of multi-dimensional reality. For example, figures 5.3 and 5.4 depicted his reality as the images represented his living space as a part of his self-identity. The reality was the fact that he lived in the space and within the manner depicted in the photo. The manner of his living space showed a neat and clean space, yet the images of the space outside himself and his home were not representative of his identity, rather they were his surroundings,

which were mere appearances of the world. His reality of the world was within his reflections of himself.

Moreover, the fantasy occurred within the social context and development of relationship between the researcher and the participant. Tahla also wanted to show to me his ordeals with the world, and his heroism, in order to maintain his self-identity. Additionally, he wanted me to participate in his dream to escape the present reality.

Furthermore, politics of the situation were implied through personal reflections of Tahla's perception of self in society and personal goals. Figures 5.2 and 6.1 illustrated Tahla's intimate emotions as he illustrated a portrait of himself inside the barbershop in figure 5.2 and the photo of the view of the lake where he resides. Tahla perceived his future in the U.K. and he also envisioned a dream to befriend me as a participant in his life. In figure 6.1 of the rubbish outside the trailer was not what Tahla envisioned for the expression rather the trash represented part of the exterior setting. His goal for this image was to express to me, his chosen space with a view of nature; hence, to show a fantasy of the future, his ordeal, and visions of his dreams. Textual examples created the meaning to the image as Tahla stated in a text message to me that he wanted to show the nice view of nature outside his trailer.

Furthermore, figures 5.5, 5.6, 5.7, and 5.8 showed a montage of images that represented the setting or social context of reality. These images unfolded to a seemingly travel novel genre, which depicted everyday life as the highlight of the story, but Tahla still found a way to focus on himself as central to the story through portraits and expressions of centered on self-identity. The next image in figure 6.0 depicted another character to the story, which this character represented a reality in Tahla's life, because

one of his dreams was to open a restaurant in order to make money, while he awaited his next journey to the U.K.

Furthermore, figure 6.0 depicted a Pakistani man kneading dough in a restaurant in the *Jungle*. Tahla had introduced the cameraperson, Dharmeah, to the man and they discussed why he was in the *Jungle*. The man said that he had lived in the U.K. for six years and then had to return to France because the government would not accept his asylum. As he continued to knead the dough Dharmeah explained to him about the project and that it was about humanitarian rights. The man responded, “Living in the *Jungle* is not a safe place, it is like we are living 300 years back in time.”

Accordingly, this image signified the reality of the politics and the conditions of the people living in the *Jungle*. It also showed the development of relations between the Pakistani people and the project team. Clearly, Tahla illustrated the facts about life, while expressing his humanity and hope for the future. In the next images he expressed his religious identity, as well as the ordeals between religion and European society.

Hegemony or Politics Through the Eyes of a Prisoner of Society: The hegemony depicted in these montages of images and verbatim showed a dilemma between the ordeals of a “prisoner” of society and liberation of an oppressed individual. Tahla was born into a society of war and turmoil; he became a hero to himself and his family by escaping the prison of the Taliban. He found himself a safe place in France, yet imprisoned by European society while living in the *Jungle*. Likewise, to prisoners, many refugee stories are told through the lens of existentialism or ordeals of the outside world. Their situations have created their world, but they feel helpless to change the world, it was the world that changed them. Moreover, many refugee stories express the

individual's inner morality and goodness using different modes, and very often modes of religion or simply expressions of self-morality. The oppression of the external world is their setting to illustrate their trials and tribulations with the world. They cannot shape the outside world for themselves; rather they rely on their own goals and often perceive other people as their dreams or objects that will lead them to their goals, which also creates many dilemmas based on reality and fantasy. Likewise, Tahla's dream was to become a hero for himself and his family, to hope that each day will bring him a better meal and closer to home. For example, he showed his pride of his clean home, which represented his victory over ordeals in the *Jungle*. For Tahla, his trailer was a step toward liberation because he owned it, and he had control over that aspect of his life. However, his ultimate victory was to go to England and help his family there. But this wasn't an easy task and living in the *Jungle* became a barrier for him. Daily life meant searching for someone to help him escape the tribulations of life in the camp.

The hegemony was clear and showed the setting of the people in the *Jungle*, a setting that was not equivalent to European lifestyle and morality. The images of reality depicted the neglect that the French and English governments had imposed on migrants coming to Calais for refuge. The humanitarian injustice was also inferred within the images that Tahla showed.

Encoding and Decoding: Tahla wished to show his own humanity as the centrality of the depictions, while showing the culture and community that thrived in the camp. His aim was to be a humanitarian for the good of the people in the *Jungle*, but at the same time he had to find someone who he believed could help him to escape the prison of refugee life in France. Decoding of the images was natural as the audience can

see the bits of reality through images. The audience will see Tahla's humanity and dreams of escape. The call to action was clear in that the audience needs to reflect on the conditions of the camp, and pressure governments to uphold humanitarian rights in their countries.

Social Context of the Interpretation of the Expressions in Figures 5.3 to 5.8 and 6.1:

Realism and Project

The film crew, participants, and I of this segment of the project had just met and started to work together. The images that Tahla had produced with the cameraperson, Dharmeah, were outstanding and the relationship had started well. Stories of reality were the center for Tahla at this point and he wanted to show me that we could indeed work on filming stories in the *Jungle*, this represented his leadership that he had in the community and the trust that he had established as well. Tahla expressed to me his independence in relation to his plans to leave the situation in the beginning, yet as events developed his perceptions of the project, and relationship between himself and I had changed. As other people entered the picture new events took shape and ordeals became a highlight of his story. In the following illustrations will show the community and culture, as well as the demographics of the camp that represented the next segment of his story.

Self-Identity and Religion and Culture



Figure 6.2. Photo by Tahla .This image illustrates a moment of prayer for Muslim refugees in the *Jungle*. Photo extracted from documentary by Jean Bodon. 2016.

Discursive Meaning

Site of Image: Figure 6.2 was filmed at the mosque area of the *Jungle*. Tahla had stated that filming was not accepted at the mosque and for that reason he discretely filmed a prayer session.

Meaning and Modality in Relation to Self-Identity in the Context of Story Mode: Figure 6.2 illustrated Tahla's religious identity that he eminently wanted to portray in order to show part of his life. This image also shadowed his oral story about the day his Quran was torn and stamped on by a Calaisian passerby in the streets of downtown Calais. This story and imagery represents Tahla's ordeal with the European culture, and it also showed his self-identity as a moral person. Additionally, his selection of this event represented the cultural demographics of Muslim religious groups living in the camp.

Hegemony and Politics: The hegemony of portrayed in figure 6.2 was expressed through a dialogue of oral and visual expression. The story of Tahla's Quran being destroyed rhymes with the image that he wanted to show. His perception of self in European society was transformed with the event in the streets and represented the hegemony between European culture and Muslim culture. For Tahla, this was a turning point of his perception of self in the European world, he no longer felt a part of the world, it was another trial and tribulation for him to deal with daily.

Encoding and Decoding: The encoding of this image without the oral story showed the setting of the *Jungle*, which represented a population of Muslim people praying and worshipping their religion. For Tahla, it was the setting for his ordeal of life, another reason to escape France. For the audience, the decoding is demographic and political as the image portrays people of non-European culture living in unhealthy conditions and maltreatment by European society. As a result the appearance of hegemony separated European society from humanitarian morality, questions of exclusion of particular groups of people and injustice infiltrate the landscape within these expressions that Tahla exemplified. The next images show further hegemony representing another perspective of the government run regulated camp.

Depictions of the Other Side of the Fence in the *Jungle*



Figure 6.3. Photo by Tahla and cameraperson, Dharmeah. Perspectives of the Container Camp.



Figure 6.4. Photo by Tahla. The *Jungle* and container camp.

Friendships and Farewells



Figure 6.5. Photo by Tahla. Farewell until June 2016. Dharmeah Patel, Jean Bodon, and Theresa Bodon in the *Jungle*

Discursive Meaning

Site of photographic images: Figures 6.3 and 6.4 were filmed on the north side of the *Jungle* where the border meets the regulated container camp on the other side of the fence. Figure 6.5 was at the entrance of the south side of the *Jungle* where the school L'École Laïque des Chemins du Dunes was located.

Meaning and Modality: Figures 6.3 and 6.4 were filmed images of the border between the unregulated camp and the regulated camp. Both Tahla and the cameraperson, Dharmeah, spent some time to video the outskirts of the regulated camp. For Tahla, he wanted to show this area as a representation of the whole setting in the Calais *Jungle* area. Figure 6.3 illustrated rows of numbered storage containers, which were constructed

into living quarters for registered refugees to reside, while they awaited their asylum statuses. Figure 6.4 showed the border of the two camps, on the right side the *Jungle*, portrayed the makeshift shelters and on the left side the container shelters. According to Tahla and other refugees, the container camp was limited to only registered residents and it was secured with a code system for the resident to enter. Inside the regulated camp there were living quarters, squat toilets and a shower faucet. According to residents they had to pay 6 Euros for 6 minutes of water to wash inside the squat toilet stalls. Also, Tahla mentioned that although he was registered he did not want to live in the container camp because of the limited social mobility. He said, in the *Jungle* he could socialize and open a restaurant business in order to make money.

Furthermore, these images represented Tahla's emergence as a character of independence and freedom. The image was centered on the fact that he wanted to establish entrepreneurship in the *Jungle*, to become independent and free. His ordeal here, was "a man in the process of becoming" liberated from the borders and limitations of society (Bakhtin, 2013, p. 19). The images in figures 6.3 and 6.4 showed the setting the barriers to his freedom, yet his strength to continue his journey toward the future representing his story within a mode of trials and tribulations.

On May 15, 2016, upon our final day in *Jungle* for this segment of the project, Tahla wished to take a photograph of the filmmakers and I. To him, the crew and I were his friends who were there to help represent a *voice* for the refugees. Tahla was confident that I would return, and that he stated that he would provide more videos, and text for the documentary until our return in June and July. The modality was that we had established a relationship with Tahla, and as we said farewell, we gave him some clothes, shoes, and

money for his participation in the project. He refused the money, but I insisted that he take it. Hugs were received and Tahla offered to make a feast of food and celebration upon our return. For Tahla, I meant hope and possibly, a way to find liberation toward a better future.

Hegemony and Politics of Figures 6.3 and 6.4: The dichotomy between the regulated camp and the unregulated camp was illustrated in these two photographic images. It showed the somber atmosphere, and isolation of the regulated container camp through the enclosures and the numbered white storage containers. It revealed the reality of the living conditions of the migrants who were registered in the camp. The camp conditions were in contrast to the cheerful quaint atmosphere of most French villages. It did not represent the aesthetic values of French society, which often exemplifies humanism and equality for all people living in France. However, the hegemony was clear that as a migrant in France you were not a part of French society, you were marginalized until the process of asylum is complete. But how long will take until a person could be accepted as a citizen in France or England? How long will it take until a migrant or refugee can live a European affluent lifestyle? This was Tahla's ordeal; he had to live in conditions that represented a society of marginalized people, living in poverty without a voice, and living in fear and fantasy.

Furthermore, the next section of the analysis shows some pictures and correspondences that Tahla and I conducted while awaiting their return to Calais in June and July 2016. The correspondences were created via Face Book and Whatsapp, both verbal and written communications were established from May 26th to June 24th 2016.

Social Context of Visual and Textual Production of Figures 6.6 to 7.2

This next segment of the analysis encompasses both photographic images and some correspondences between Tahla and I. Upon my departure from Calais on May 16, 2016, Tahla continued some filming and correspondence to me via Face Book and Whatsapp. Figures 6.6, 6.7 and 6.8 represented an event in the *Jungle* and the continuation of communications and relations with Tahla. Figures 6.9 through 7.2 illustrated pictures and written and audio text of Tahla's life in Calais. Figure 7.2 depicted a text message that expressed desperation for Tahla to leave the *Jungle*, this showed a turning point in the relationship for me to make careful decisions with Tahla. The development of trust not only with the participant is necessary in developing truth in a story, yet I must have the trust of the participant as well. I intended to keep an unbiased perspective of my participants, while simultaneously being conscience of my own vulnerability working and socializing with people in difficult situations. I also understood the desperation of Tahla's situation, and I was aware of the potential dangers of smugglers in the *Jungle*. However, for this analysis, I interpreted the actions and correspondences as they appeared at the time of the events. I did not interact in the role of any generalizations or judgments about the participant's reactions to his situation.

Correspondence and Photographic Images in June-July 2016.



Figure 6.6. Photo by Tahla. May 26, 2016 Fire and fight in the *Jungle*.

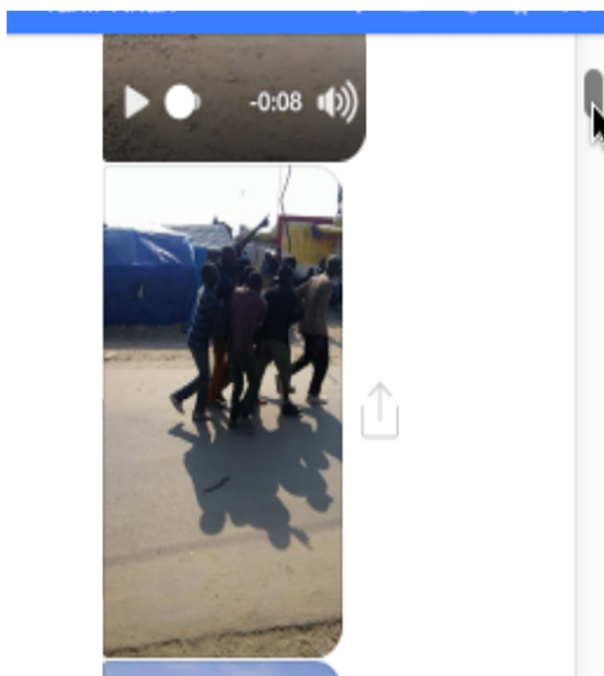


Figure 6.7. Tahla's message about the issues of fire in the *Jungle*.

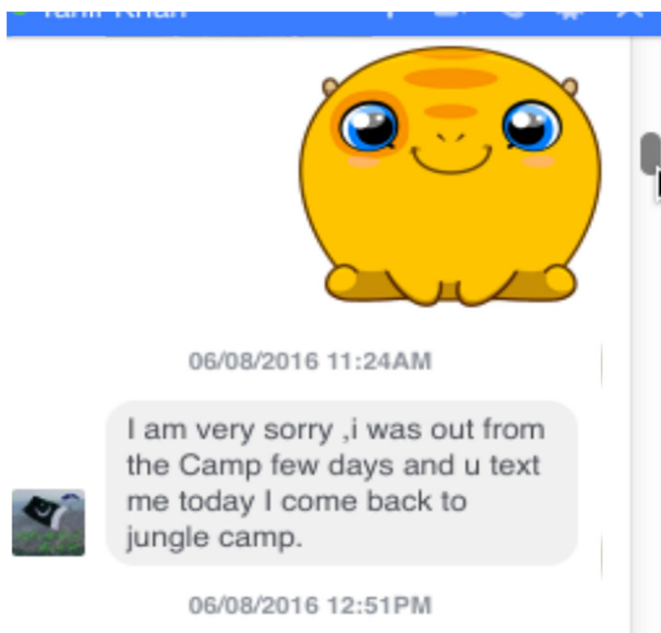


Figure 6.8. Tahla's response to the researcher's concerns.

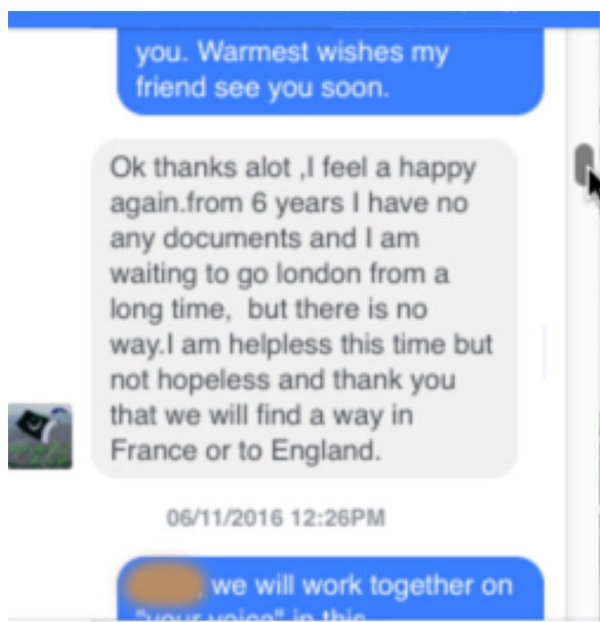


Figure 6.9. Tahla's response to researcher.

Discursive Meaning

Site of Photographic Images and Text: Figures 6.6 and 6.7 illustrated an event that occurred in the *Jungle* on May 26, 2016. Figure 6.8 and 6.9 showed the correspondence regarding the event and the continuation of relations between the participant and the researcher via Face Book.

Meaning and Modality in Relation to the Development of Relations between Participant and Researcher: My aim was to learn about the participant's way of life at a particular point in their lives. As noted by Bronislaw Malinoswki (1922), the purpose of this analysis was "to grasp a native's point of view, his relation to life, to realize his vision, his world" (p. 25). In this sense, the correspondences that I used for the interpretation of Tahla's story were necessary to develop a holistic perspective of his story. Also, it was important for the purpose of the documentary to stay in contact with the participants and encourage them to send images and text as they wished to do so. No

pressure was imposed to continue the project, and it was Tahla's choice to continue working on the project together.

Furthermore, figures 6.6 and 6.7 showed Tahla's response to my concern about a fire that had taken place in the *Jungle* shortly after my departure on May 26th. Tahla responded that he was well and posted a video of the fire, and a photo of some Sudanese refugees in what appeared to be participants of a fight that had taken place and caused the fire. According to other refugees in the camp a fight over propane broke out between Afghani and Sudanese groups. For some reason both groups were dominant in the camp and they often had disagreements over resources. Figures 6.8 and 6.9 illustrated the continuation of relations between Tahla and I. Figure 6.9 showed Tahla's exhaustive years that he spent trying to obtain asylum in England. During a conversation with me, Tahla explained that he made it across the English Channel one time, and spent one year in England illegally, but he was caught and sent back to France. It seems that his time frame in the *Jungle* was long-term and lengthy, over two years, perhaps four years. His desperation was clear in this text as he stated that he was "helpless." Moreover, he stated that he was not "hopeless" which represented myself as a source of hope for the future. Indeed, this led to some stress for me at that point, because I did not wish to create any deception or lead Tahla to believe that I could do anything unethical or illegal to help him to cross the Channel. In this sense, I remained clear to my intentions about the project, but also discussed ways in which he could gain asylum in France where he could feel closer to his family in England, as well as safe.

Furthermore, in the following figures 7.0, 7.1, and 7.2 illustrated Tahla's friendliness and further desperation to escape the *Jungle*. Unfortunately, this lead to me to other realities about Tahla's perceived relations. I felt the dilemma that he was facing, yet knowing what people may do in such desperate situations, I decided that I would take things vigilantly upon my return to the *Jungle* on June 24, 2016.



Figure 7.0. Photo by Tahla. Downtown Calais: Entertainment and Dance.

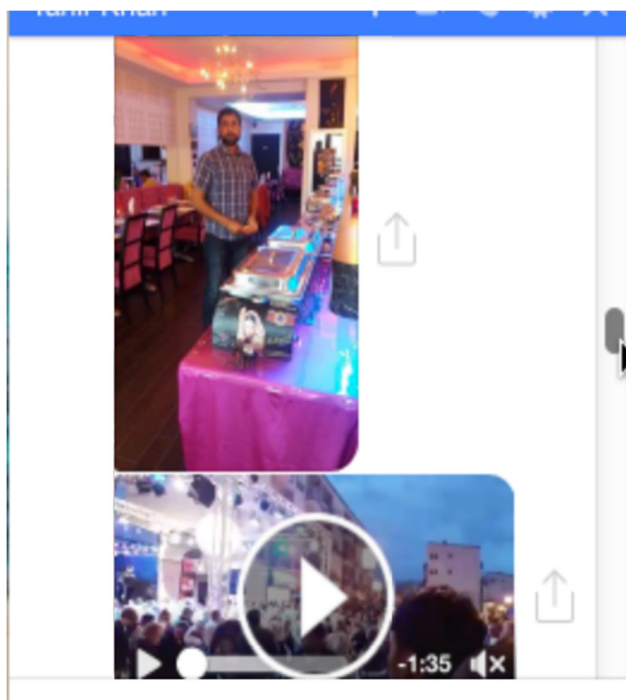


Figure 7.1. Text message to researcher about leisure activities.

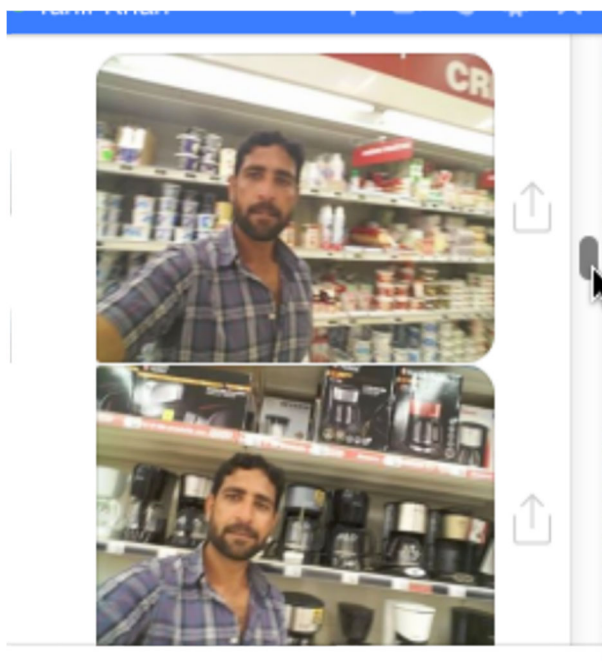


Figure 7.2. Tahla's photo to the researcher.

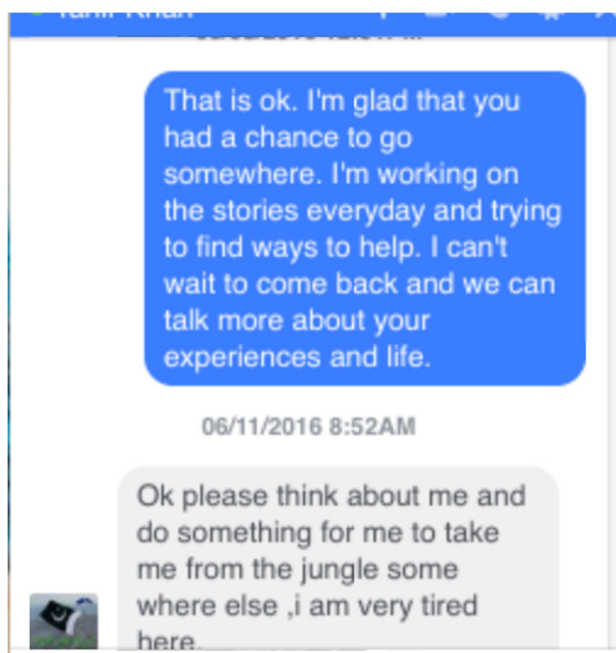


Figure 7.3. Correspondences of researcher and Tahla.

Discursive Meaning Continued

Meaning and Modality in Relation to Researcher and Participant Relationships:

In figures 7.0, 7.1, and 7.2, Tahla appeared to show me a pleasant day and night in downtown Calais. For example, figure 7.0 illustrated a concert and dance in Calais. Figures 7.1 and 7.2 showed Tahla standing in a restaurant in Calais and at a store. Figure 7.3 depicted a message to Tahla in response to his pictures. At the time I knew that Tahla wanted to open a restaurant, and I was happy to think that perhaps it was a restaurant in town rather than in the *Jungle*. However, Tahla had explained via voice message that he was trying to save money to open a restaurant in the *Jungle*. This text shows the development of relations and the difficulties of establishing trust. Tahla's desperate message "Do something for me to take me out of the *Jungle*, somewhere else, I'm very tired" was very difficult for me because I could not make such a promise. However, I could only give him lawful advice such as to register for asylum in France, so that he

could obtain some social services. Such conversations were spoken in later correspondences.

Furthermore, on June 24, 2016, I sent the cameraperson, Dharmeah, to the *Jungle* to meet Tahla and arrange to have him meet me at the school area, just as we had done in May. I texted Tahla and stated that I had arrived. Upon meeting Dharmeah on June 25th, Tahla had reacquainted himself with him, and they walked in the *Jungle* together. Unfortunately, according to Dharmeah, a violent incident happened, he stated that someone had said something directed to Tahla, and a group of males started fighting and yelling. Tahla had protected Dharmeah by pushing him inside his trailer. Dharmeah explained that he heard punches and the trailer was tipping side to side, so he escaped through the window and hid in garbage for thirty minutes until everything was calm. When he got out of the garbage, he saw Tahla laying on the ground hurt, but he was too afraid to stay and ran to safety. Indeed, with the onset of violence that had occurred after I left in May, and the continuation of fights, I decided to stay at the school area and wait to see Tahla there, as well as continue projects with other refugee participants. However, later in July, I did not see Tahla, so I attempted to walk in the *Jungle* with other crewmembers, and refugee participants. Unfortunately, an incident with a Syrian migrant had diverted that plan. It seemed too dangerous for me as a female to enter certain areas of the *Jungle*.

Moreover, Tahla did not come to the school area during the course of the project. But other visual, oral, and written correspondences had continued on his behalf. The next correspondences will show an ordeal that brought forth questions about the reliability of the text and how his audio helped him to tell his truth to the story.

Hegemony and Politics: The hegemony represented in the aforementioned photographs and texts show the disparity of the situation of migrants and refugees in France. Tahla's situation exemplified the anti-humanism being displayed by France's and England's politics, which supported people to live in unhealthy and violent circumstances. Also, in relation to inter-personal politics, Tahla was dealing with the dilemma of self-identity as an "illegal" and of helplessness as an individual. The humiliation of having to face pity, and the fact that he was perceived in society as an illegal person to take refuge in a country was unbearable for him to endure. I became his only hope to escape the situation. His personal humiliation was to attempt to access a plot with me by creating and expressing his ordeals within his story, in hope that I would empathize and help him to find a way out. Indeed, other truths were not represented within the scope of this research. For example, reasons about the fight while Dharmeah met with Tahla were never revealed. Yet, one verbal message was sent to me related to that incident and time as Tahla stated, "after the fight in the *Jungle* I did not see you anymore. You sent the Indian man and...laughs". His response opened up to more inquiries for me to investigate. The laugh and incomplete response left me feeling empty, yet I pondered the question whether I was part of a plot of his ordeal or a friendship.

Furthermore, there were so many gaps in his story, yet so many facts were revealed in his imagery and discussions about his life in the *Jungle*, as well as the development of our friendship. The final resolution to his inter-personal politics was in the relation to the living conditions of refugees and his fight toward liberation. I was a hope toward liberation, but unrealistic for Tahla in the sense that he had only one goal, to go to England and he had difficulty living in France. How could I facilitate such a goal?

It was not possible with so many open ends and no resolutions for his independence.

Therefore, his reality transformed to realism or a fantasy of hope based on myself as an “object” of his ordeal and “subject” of friendship and comfort.

Encoding and Decoding: In respect to humanitarian morality, that is tone that Tahla attempted to portray throughout his discourse. As the tone shifted toward personal needs, the audience as an ordeal of desperation and hope could perceive Tahla’s expressions for the future.

Social Context of the Interpretation of the Photographic Images and Text

The social context of the aforementioned figures was associated to the relationship between the participant and the researcher. Also, the participant’s situation living in violent conditions was considered to be the context of the expressions. At the time, Tahla was trying to save money to open a restaurant in order to earn money. He was also, trying to leave France and gain asylum in England. As I entered his life and he interpreted that relationship as a sign of hope for himself. Also, another dimension of interpretation comes into the story representing Tahla’s friend who wrote most of the texts for him. This will be discussed in the next part of the analysis.

Social Context of the Production of Images, Text, and Oral Expressions in Figures

7.4 to 7.7

The following figures 7.4 to 7.7 portrayed another ordeal that Tahla had to face, as well as the continuation of relations with me. Upon my return homebound, I received the text message depicted in figure 7.3. This message became a sign of ordeal between Tahla and one of his friends in the *Jungle*, which signified his goal of opening a restaurant in the *Jungle*. Many long-term refugees in the *Jungle* become trapped and have

no employment. They often start businesses of many sorts, such as restaurants, shops, drugs, and trafficking. For Tahla, he wanted to open a restaurant. Additionally, for the most part he needed to have someone write his messages because he had little or no proficiency in writing English. He explained in a voice message that he was sorry that he could not write and his friend writes for him. He said that he was from a poor family and not very well educated. Indeed, that creates a dilemma of the reliability of the text messages because I had to deal with third party correspondences. However, Tahla would always confirm his message via voice to me, so in most cases I would understand the truth in the message.

Correspondences from July – October 2016

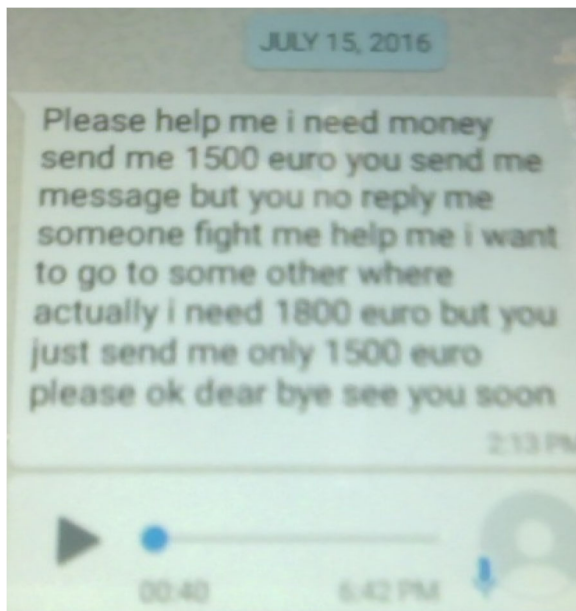


Figure 7.4. Taha's ordeal with opening a restaurant and traffickers.

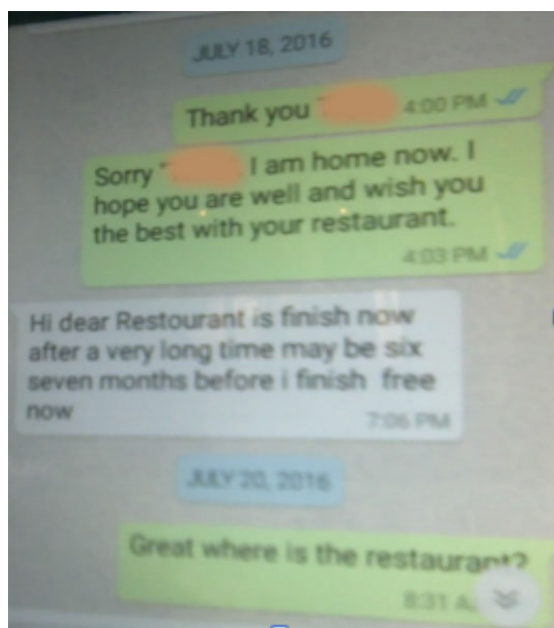


Figure 7.4 continued. Correspondence to researcher. Ordeal solved.

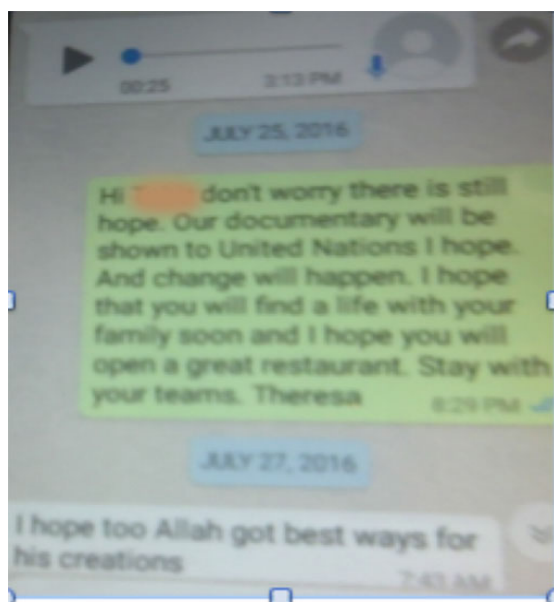


Figure 7.5. Correspondence continued.

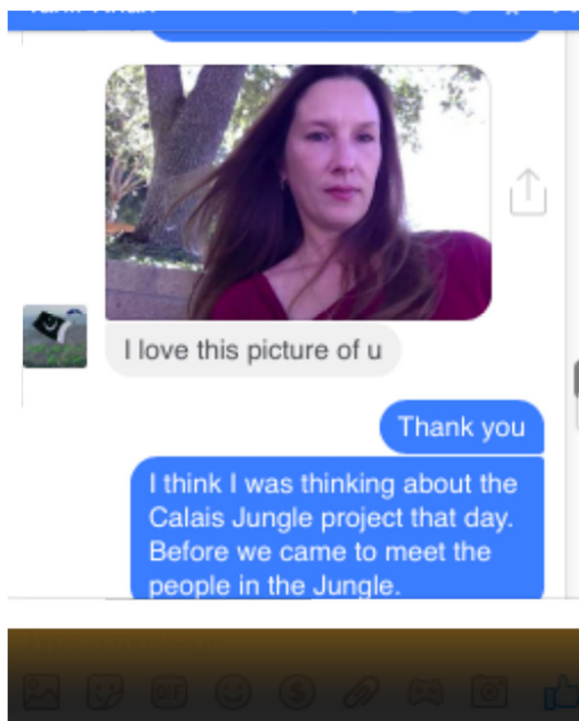


Figure 7.6. Tahla sharing photos with researcher.
Emerging Fantasy and Relationship. August 2016.

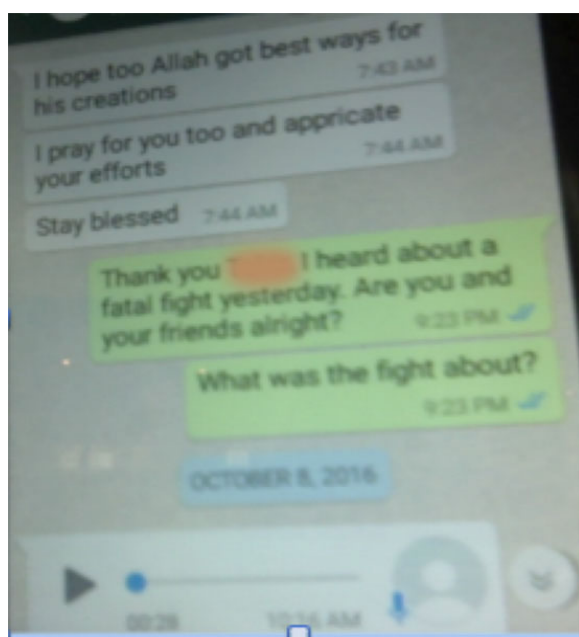


Figure 7.7. Tahla's response to researcher's question.
Closing of Market Area.

Destruction of the *Jungle* and Homelessness



Figure 7.8. Photo by Tahla. The night the *Jungle* was demolished. A week of fires and bulldozers. November 2016



Figure 7.9. Photo by Tahla. Burning trailer and homeless. 2016.

Discursive Meaning

Site of Images and Text: The correspondences were written and verbalized via Face Book. Figures 7.8 and 7.9 were photographed by Tahla and his friends living in the *Jungle*.

Meaning and Modality of Intertextual Expressions: Tahla portrayed a modality of “novelistic” ordeal in the aforementioned figures. Firstly, in figures 7.4 and 7.5, the ordeal was not expressed from Tahla in the written text, rather he stated in his verbal message that he was sorry and that his friend had taken his cell phone to write that text to me. He explained that his “restaurant” friend had made a deal to start the business with \$1500 Euros, yet when Tahla had given him the money he then claimed that he dealt for \$1800 Euros. So, the ordeal is the fact that Tahla was involved in the game of traffickers or smugglers of some sort. Figure 7.5 depicted Tahla’s optimism about the opening of his restaurant. However, signs of his feelings toward me began to unfold with a verbal message of apology, as he would say sorry many times, and give his blessings to me. For example, in figure 7.6 he expressed a deeper friendship with me by portraying his favorite Face Book picture of me. After that correspondence nothing was communicated until October 2016.

During October 2016, authorities were planning to shut down the *Jungle*. In doing so they started with the shops and restaurants. In figure 7.7, Tahla texted to me about the closing of the restaurants. His discourse was not resistant rather he expressed a spiritual tone. I asked him about the fights that had broken out due to the police forcing shop owners to leave, and told me that he had hoped to earn some money with the restaurant, but now that hope was gone.

Furthermore, I knew that the *Jungle* would be demolished soon, but I could not leave Tahla without hope. I also knew that he would discover the demolition soon enough. By October 24, 2016 the destruction of both the regulated and unregulated camps had started. And by November 2, 2016 Tahla's area of the camp had burned to ashes. Figures 7.8 and 7.9 depicted Tahla's residence being burned with images of people trying to take out as many propane tanks as possible, so that they could have fuel to cook where ever they would live next. Tahla shows a picture of himself in the scene with a blanket on his back. He spoke to me "Hello this is Tahla, the *Jungle* is finished, it is over here. I think I will go to the border of Belgium. I think it is a nice place there." In spite of the atrocities that Tahla had endured he kept his hope and moved forward. All of his ordeals are in the past or to him, just the setting of his journey toward a future.

Hegemony and Politics: The interpersonal-politics depicted Tahla's intent to be friends with me and to be honest showing me who he really is. The hegemony was apparent of the marginalization of migrants and the dehumanization of them. Tahla showed the humanity of the people living in the *Jungle*, as well as the reality of the French politics which intended to destroy the community and separate migrants from European society.

Encoding and Decoding: The encoding of Tahla depicted his desire to become a business entrepreneur, and the trials and tribulations that he had endured to start his business. Audience decoding could be depicted as a heroic man's journey and desire to win and become independent in a world of hatred against his culture.

Social Context of the Interpretation of the Photographic Images and Texts:

The Last Correspondence

At this point in time, Tahla had moved onward to another place. He had established registration in France and although it was not clear; however, he indicated in a voice message that he was living in social housing in *Chalons en Champagne* in France. With my perspective, this represented a form of liberation, because I knew that he had basic necessities and health benefits provided by the government. However, a disturbing message was sent in February 2017.

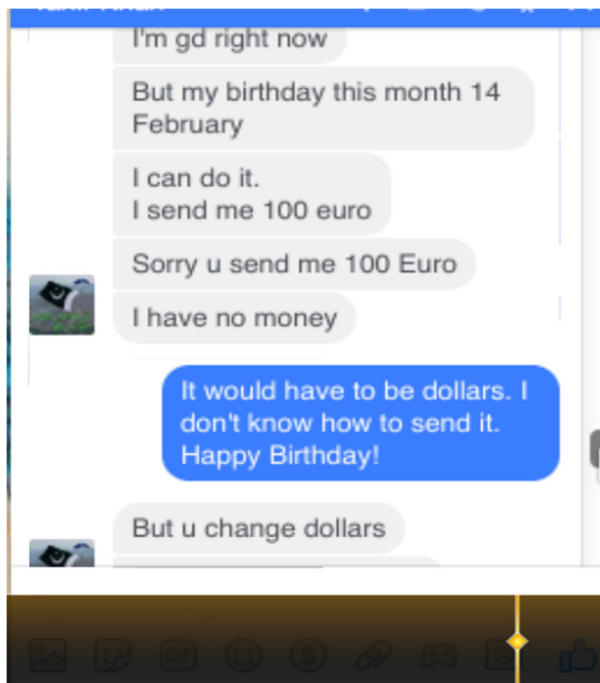


Figure 8.0. Tahla's correspondence to researcher.
Emerging Ordeals: New Home *Chalons en Champagne*



Figure 8.1. Correspondence between researcher and Tahla. New home in *Chalons en Champagne*

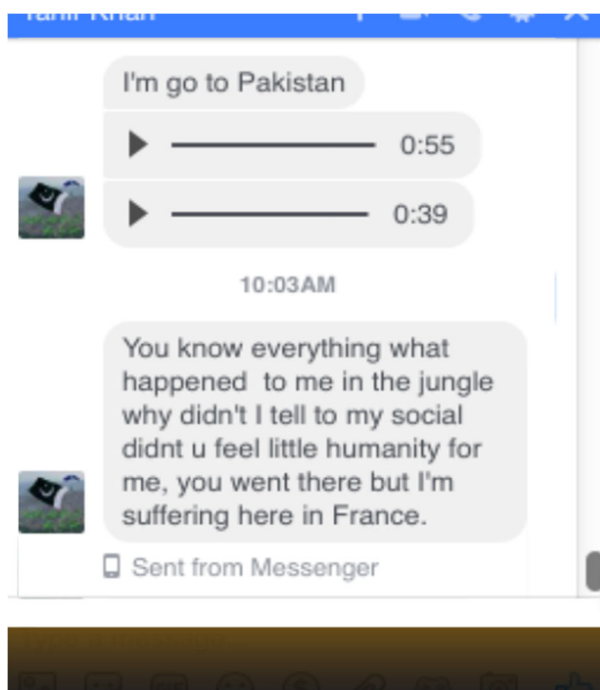


Figure 8.2. Final Decision: Homeland Bound.

Discursive Meaning

Site of Images: Tahla and his friend sent Figures 8.0 through 8.2 via Face Book.

Meaning and Modality: The modality represented the last ordeal portrayed by Tahla. On February 14, 2017, I received the aforementioned messages, which stated that it was his birthday and he was in need of money. I responded happy birthday and his response was that he was ill with kidney problems. I replied, that in France a doctor could see him and the social benefits would pay for the medical procedures. The next messages were insisting that he needed money and I asked where he was living. He responded verbally that he was in social housing and sent me the address of his place of residence. With this in mind I knew that he had a friend, so I did not respond with money rather I told him that the social benefits were good in France and that they would help him. Following the conversation on February 23rd Tahla had verbally and in writing indicated that he was tired of France and that he had nothing there. His decision was that he would go back to his homeland of Pakistan.

Audience Encoding and Decoding: Clearly the audience that Tahla perceived was that of the researcher to have a final glimpse into his story. He would want the audience of humanitarians to see his humanity and his ordeals within the European landscape. His decision to leave was perhaps liberation for himself, in the sense that he realized his defeat within himself. He could not adapt to life in France nor find his way to England. Also, he realized that I was not part of his escape to England, that fantasy was transformed to a reality, which he liberated himself from. His final liberation was demonstrated just a few days after his message that he was leaving to Pakistan as he terminated his Face Book account. Decoding in these messages could become a multitude

of scenarios, but I cannot draw any conclusions any further, naturalistic inquiry could be the basis of this decoding. However, in the next final interpretation of Tahla's story, I will shed light on his expressions through a literary text in order to show his humanity and expression of his life.

Social and Cultural Interpretation of Tahla's Life Story in the *Jungle*

With this expression Tahla sent the researcher images of the situation. The videos illustrated fire engulfing shelters and his trailer in the night, as well as life in the *Jungle*. These images represented the oppression and the homelessness of displaced people. Amidst Talha's words and images he shared, and the long lapses of time between our correspondences, the researcher envisioned his desire to have a voice and freedom similar to Urdu poet Munir Niazi's poem *Cry of the Desert*.

Pitch-dark all around
 Heavy, rolling clouds-
 She says, "Who?"
 I say, "I"-
 "Open this heavy door,
 let me come inside"-
 After this, a lingering quiet
 And the roar of hurtling winds.
 (Arif, 2012, p. 159)

The Cry of the Desert exemplifies Tahla's desperation to be heard. His voice is like the desert and hurtling winds that muffled his voice. Perhaps the documentary and our friendship gave him some hope toward reaching his destiny because he had a voice

and the world listened. Indeed, Theresa tried to guide him toward registering for status in France. Tahla trusted her and he did so, but the waiting and life in France was too difficult for him to endure. The winds shifted him toward his homeland where another chapter of his life will live onward.

CHAPTER V

Discussion

The purpose of this study was to examine the barriers to freedom and liberation of refugees living in unregulated camps, and how formal or informal education may impact refugees or migrants. The guiding question to be investigated was what signs signified a sense of liberation and independence through expressed storytelling and interviews? And, what underlying themes were identified in the refugees' written, verbal, and visual narratives?

Using Gee's seven building task and figured worlds to critical discourse analysis, I was able to decipher and develop themes and language practices within the written, verbal, and visual expressions of the participants. The results found within Bahram's and Dahlir's narratives illustrated the following main themes (a) depictions of self-identity, (b) language practices to develop meaning to situations, (c) significance of language used to enhance expression, (d) relationship used to create a sense of dialogue between subjects, and (e) making connections to signs. In regard to political themes, I found that the discourses were not centered on politics; political implications were minor themes and were expressed as a contextual framework for their perspectives on integration. The main themes were centered on self-identity transformations and perceptions of self in society.

The findings within their narratives and visual imagery portrayed transformation of self-identity, and changing perceptions of the world as part of their goals toward liberation from political oppression. The barriers they faced whether it was environmental, homelessness, violence, adapting to a new culture or waiting for reports

on their asylum status; they expressed how they dealt with these challenges through writing, art, and filming. Indeed, writing and art is a reflective process and filming is a medium to extend one's expression visually, aurally, and verbally. This process of reflectivity was revealed in their writings, interviews, and visual depictions. Emerging themes also developed within their expressions such as empathy, solidarity, and injustice related to refugee youth.

Liberation and Transformations of Perceptions of Self in Society

Summary of Findings

In the following prose and narratives, themes of barriers to liberation were portrayed, as well as modes of guidance, which helped them to develop independence of thought and liberation from oppressive situations. In *Finding Neverland*, this narrative depicted Bahram's and Dahliir's first impressions of life as a refugee. Their inner journey of self-transformation in relation to society and their experiences were expressed.

Finding Neverland: Narrative

Building Task 3: Identity: Self-Identity in the Form of Ethnos

Building Task 6: Connections

In the prose *Finding Neverland* Bahram and Dahliir expressed that "self-imprisonment" is a cause of individuals' oppression. This type of oppression is about freedom and responsibility, and how individuals make choices in life, but often, one encounters feelings of disillusionment and oppression when dealing with the responsibility of one's own decisions in life. Also, one often forgets that self-transformation is a vital path toward liberation of misguided choices. The freedom to change one's path is essential to self-transformity.

Ethnos could be perceived as an ascribed identity such as national or cultural identity by birth. *Ethnos* is a static perception of self-identity in that one is born into a set of responsibilities and lifestyle. Thus, individuals build their lives centered on nationality and cultural foundations, and often they do not realize that they can change *ethnos*. Historically, one may find *ethnos* to be oppressive to self-liberation due to political or religious oppression within one's homelands, for example. Therefore, self-identity must be transformed through self-motivation. This self-identity transformation is represented as *ethos*. The following exemplified *ethnos*, which can have different forms other than political oppression. They use clothing as a materialistic example of oppression upon oneself in the sense that individuals trap themselves into living and working for a specific type of material goods. Also, the example of clothing as an oppressor was used to connect to the reader or listener in order to develop relations with the reader or listener as well.

Example: To all the people who put themselves in "The Prison" of their own spaces and forget about their freedom. Prison doesn't always have walls or a cage. Sometimes you can be a prisoner of your clothes.

Building Tasks 5: Politics and 6: Connections: Self-Identity in the Form of Ethos and the Fight Against Logos

Furthermore, *Finding Neverland* is about "inner self motivation" as a powerful way to liberate oneself from political or self-made oppression. The escape from oppression and self-transformation is *ethos*. However, *Logos* represents the political or material oppressor, and in this case the political *logos* was the Iranian government. The

following statement illustrated signs of liberation through writing. Also, a sense of self-reflection is expressed as well.

Example: Today, I would like to write about freedom. Maybe it seems funny, but to me, the most illegal person on earth aspires to write about freedom. Indeed, not just write, but look for it as much as I can to show everyone the liberality.

Logos was depicted in this verse and identified the protagonist as the “illegal person”, challenged in a world constructed by conformity. The authors tempt the reader to peer into their world for a moment to show how one can escape the conformities of *ethnos* and to free oneself in the most challenging of situations. The authors mockery of the politics and national border rhetoric, illustrated their challenges to face one’s identity as an “illegal” person relative to political geography. The discourse also asks the reader or listener to “walk a mile in their shoes” and discover inner self-reflection.

Building Task 3: Identity and Task 6: Connections: Liberation of Inner-Self

In the following verse, descriptive existential expressions were revealed and liberation was clarified with the expression of “they can’t jail my thoughts.” The protagonist illustrated his fight against the oppression of *ethnos*, Iran, and the strength of inner-self motivation to find freedom both physically and mentally.

Example: I won’t be dependent on any of these small or big prisons. They can’t jail my thoughts, as would a small closed cell or a big prison such as Iran. Likewise, I left Iran, I can’t stay in any other places. I’m always just passing and I won’t stop. How silly it is to jail ourselves in the prison we’ve built with our own

hands. When we are released from all of this, then we can say that we are living, and then we can build our life with freedom.

Moreover, Bahram and Dahlir wrote that once they found their freedom, they realized that there was one prison they could not escape, and it was love and freedom as their motivating force toward liberation from political oppression. In this sense, they found *ethos* through reflectivity and self-transformity.

*Figured World: Liberation of Inner-self and Transformation of One's
World: Love and Empathy*

Example: Finally, with all these freedoms, I found a prison that I couldn't escape from, a prison I cannot fight with, because I enjoy the prison of love. It's not a materialistic love; it can be love for your lover, family or friend. It's the best limitation. Unfortunately, in the end, separation breaks this prison. In the best cases people will be separated by death. So, be free, go, find, discover, and fall in love and lose yourself in love and freedom, and once you're lost, live in *Finding Neverland*, the land of nowhere.

This excerpt illustrated their discovery of freedom through writing. The prose begins with a theme about self-imprisonment and political oppression, threaded with the themes of freedom and love. Also, the ordeals expressed within the prose, seemed to limit their liberation was represented in the form of literary humanism. Similarly to Persian writers, who depicted stories about individuals' conquests toward liberation and self-transformation. Bahram and Dahlir also followed similar structures and themes within their stories.

Furthermore, although they achieved their goals of freedom, they found that such ideals had its boundaries that represented different forms. For example, death takes the form of freedom and limitations in the sense that love is separated by death, in the sense of natural death, rather than an individual choice. The choices that people face were signified liberation from differing forms of oppression in this piece.

Processes of Self-Transformity

Life Along the Tracks: Prose

Life Along the Tracks depicted inner self-identity and transformation through a metaphorical exemplification of their experiences as refugees. The challenges of reinventing *ethos* or self-identity and the barriers to it were revealed within themes such as homelessness, nature, and political oppression. The thesis is about reinventing self-identity and changing oppression to find *ethos*. For example, liberation of the natural and societal elements of oppression were depicted using the term “walking.” In this sense, Bahram and Dahliir developed the meaning of “walking” to express their desire to learn about life and transform their oppression to freedom.

Childhood memories were intertwined as a metaphor, and a way to express the process of transforming one’s inner self and perspectives of one’s situations. The following excerpt illustrated the reflectivity process of finding *ethos* or liberation from oppression. The battle between breaking away from *ethnos* is represented in depictions of childhood thoughts in later verses.

Building Task 3: Identity, Building Task 6 Connections, and Building Task

2: Practices: Signs of Liberations in Dealing with External Situations

Figured World: Echoing Jean-Jacques Rousseau's, "Reveries of the Solitary Walker", the meaning of life is embedded in the solitude of one's mind. Nothing else could penetrate the inner-self and freedom of reflection.

Example: Thoughts were battling in my head:

Like a war of angels and devils,
on one side of my path were high walls and closed gates,
on the other side, green nature,
a beautiful tapestry of an infinite garden.
However, the walls did not disturb me,
as I thought of the infinite garden;
I did not break down the walls and closed gates,
I just kept walking...

The infinite garden represented the authors' ideas of freedom through a reflective process of nostalgic memories. The statement, "I just keep walking" represented signs of liberation in that the authors' inner-self motivation helped them to reconstruct self-identity and deal with the barriers toward liberation. The verses depicted the external barriers of liberation such as "walls and closed gates." However, the conclusion revealed the transformity of self-identity in that all of the external limitations did not affect their inner-self motivation toward freedom, which was emphasized in "I just kept walking."

Building Task 2: Practices and Building Task 3: Identity:

Figured World: External World Battles and Transformation of Identity

Example: Thoughts are battling in my head: (*ethos*)

Like a war of angels and devils, (*ethnos and ethos*)

a war of my fists and the walls, (*chaos*)

a war of my hands and the frigid weather, (*chaos*)

a war of myself and nostalgia,

Jungle Ablaze: Narrative

This narrative expressed Bahram's and Dahir's perspectives of an oppressive situation within the time of events in the *Jungle*. The example used for oppression was the media because it often misinterpreted or neglected to interpret the voice of the refugees. The tone of their reflections illustrated a process of learning and connecting knowledge about historical ideologies, and the situation of media depictions. For example, the connections of racism and European colonialism were portrayed which showed their transformation of *ethos* to humanitarian ideals. Ascribed *ethnos* was indicated through stereotypes of migrants in connection to European colonialist viewpoints such as (a) blackness and darkness of physical traits of refugees, (b) slaves and violence, and (c) white and dark minds. The call to action to the reader is to understand the perspectives of the refugees and to become active in eradicating prejudicial stereotypes against migrants.

Building Task 3: Identity, Building Task 4: Relationships, Building Task 5 Politics, and Building Task 6 Connections

Example: Like bombs thrown in Syria or fire in Afghanistan's heart, which everyone is feeding with barrels of gasoline. Indeed, these violent acts smell like our homelands. As though our fate has been ascribed.

Yesterday, our houses were bombed. Today, our shelters are on fire. When we left our countries, in our dreams we did not imagine our European days to

such painful days. That day when we packed our memories in a bag with a dream of freedom, walking to Europe, how naïve we were!

This journey taught me that our race is the race of pain, and with this journey our pain just transformed to another kind of pain.

I didn't find my identity yet, and I got lost following strangers.

Those who see my black hair and face do not know who I am inside. I see some white and dark minds, those whose fathers were slaves and traffickers, and now they can't see a slave who became independent.

Indeed, this excerpt showed Bahram's and Dahir's self-reflections of their preconception about life in Europe. Using media as an example of misconceptions of European host-country settings, they explained that refugees were disillusioned about the processes of obtaining asylum and the European culture in relation to immigration. Indeed, they believed that they would have a peaceful life in Europe, yet they did not know about the social aspects of life in European countries, the racism and hatred against international immigrants. This piece illustrated the processes of thought in relation to life in refugee camps, and how their hope diminished as violence and loss of security prevailed.

Furthermore, the narrative *Ablaze*, showed another side to European politics as oppressors of the oppressed. This excerpt expressed to the reader that the media was not giving a voice to refugees and illustrating their stories. Rather reports showed the filthy conditions and exasperated the crisis, which in turn exasperated political rhetoric against migrants and refugees. This call to action for the reader was to portray the real life stories of the refugees and create solutions for the betterment of humanity.

Building Task 3: Identity, Building Task 4: Relationship, Building Task 5: Politics, and Building Task 6 Connections

Figured World: A tone of racism and pessimism of media depictions of refugees. Oppression of refugee voices were the focal point for this narrative.

Freedom through voice is the call to action.

Liberation Through Voice and Existential Issues

Example: I opened my Face Book page, I see myself burning in news. I'm becoming homeless, displaced and with a bag on my back.

I'm going for an endless way!

Indeed, this excerpt illustrated how the media depictions made them feel invisible to society, as we as voiceless. Hope was in his own hands with the tools and mindset of writing about his experiences. In the following excerpt the authors expressed a sense of liberation through writing, liberation from the pain of the events and persecution of the people.

Example: I don't know how long my pain is able to write. Perhaps until the day there will be no more homeless refugees, oppressed people, and marching children instead of going to school. As I'm writing, I'm burning. There is no escape; it is the last stop. Enough being the servant of God's of power.

Pedagogy of Language Acquisition

Interview with Bahram: Learning the World and Languages

Moreover, Bahram explained in an interview that learning the French language was his goal to freedom, yet he stated that when he was living in the *Jungle* he was very limited with the French language. He said that did not know any French. He expressed

that learning a new language and culture was like reverting back to childhood, he felt oppressed, yet as an adult he knew that he had to “keep walking” or motivate himself to learn in order to break down his own barriers. Additionally, he said that the external challenges such as homelessness, cold weather, and poor living conditions did not mean anything to him. Those aspects of survival did not stop him from finding freedom within himself, rather it was the transformation of his self perceptions of life in France that was necessary for liberation. Also, writing, art, filming, and volunteering for others helped him and his friend, Dahlr to find freedom through self-transformity. All of these aspects of their lives as homeless refugees motivated them to understand their own limitations and learn how to liberate themselves.

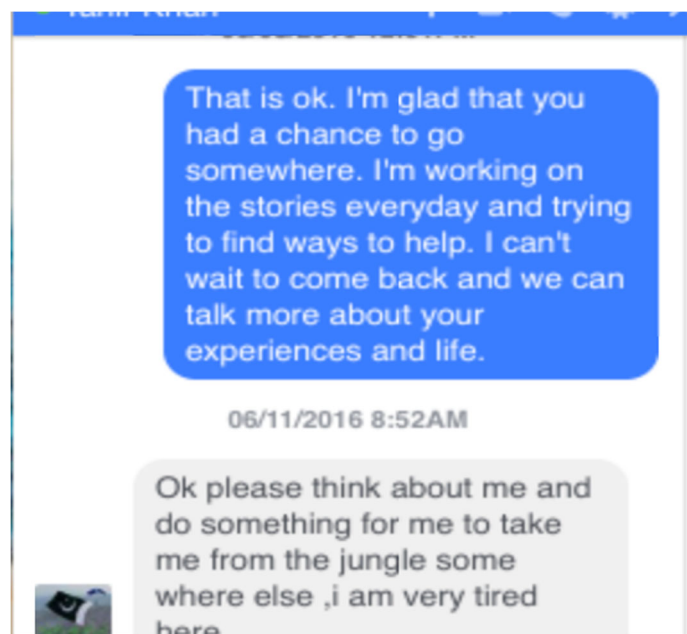
Tahla’s Representations of Inner-Self Transformity

Liberation and Transformations of Perceptions of Self in Society

Tahla’s representations were depicted mostly through visual portrayals of life in Calais. Also, verbal interviews, and textual statements through cell phone messages and Face Book messages were modes of communication between him and I. The texts amplified the meaning of his visual depictions, creating an authentic interpretation of his story. From the beginning of our relationship, Tahla was direct about his focus on relationships and family. From the first day when I met him May 2016, he discussed family issues in England and family names that he liked. Clearly, his transformity toward freedom was centered on obtaining love and relationships. His *ethnos* kept him away from his homeland, and it was essential for him to create a new life in Europe. This was not an easy task for him since his language was Urdu, and he had limited English skills and could not speak French. In following example Tahla expressed dependence in

relation to our friendship. Oppression and desperation to find a new life or *ethos* was a sign within his texts. The following example illustrated his need for my assistance to help him to escape oppression in the Calais *Jungle*, France. He wrote, “ Ok, please think about me and do something for me to take me from the Jungle or somewhere else. I am very tired here”. This was in response to messages that I sent about working together on the documentary. He is basically telling me to find a way out of the *Jungle* at this point in time.

Example. Face Book Message: Tahla and Theresa

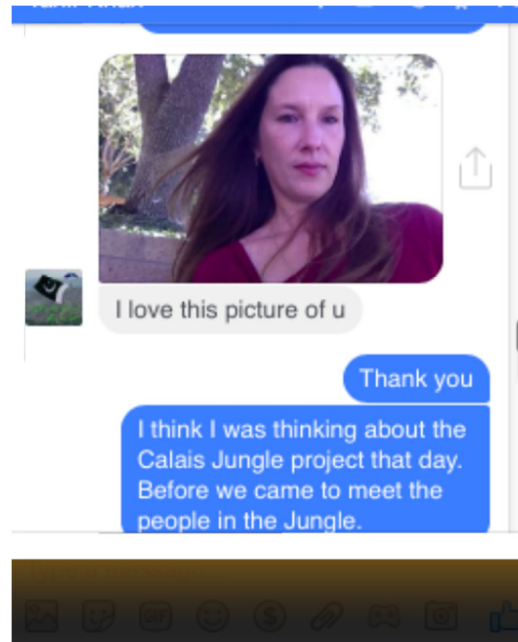


Personal communications, 2016. Face Book

Moreover, Tahla's transformativity were also centered on his goals of entrepreneurship. In 2016, during the late summer months, he tried to open a restaurant in the *Jungle*, but failed due to political oppression, as authorities shut down the shops and restaurants. His ordeals during his journey toward liberation resulted in many trial and tribulations. He expressed how he had tried to jump onto trucks, but failed because he

broke his arm. Also, he told me about the day he went into Calais to relive himself from the oppression of life in the Jungle, but a passerby had taken his Koran out of his hand and tore it. Also, talked about his ordeals with traffickers who were part of the marginal economy in the *Jungle* and how they steal your money. His goals were clearly focused on self-sufficiency, yet he could not find a way toward liberating himself in that way. His story illustrated how he aimed to liberate himself and show himself as a hero for himself, yet his ordeals with antagonists such as traffickers and political oppression led him toward dependency on relationships rather than inner-self transformity. For example, during our encounters via face-to-face and social media, he became more reliant on developing a relationship with me. The following text revealed his intentions to find his freedom and through our relationship. He wrote, "I love this picture of you." The picture was extracted from my Face Book page and he intended to show to me his interest in my appearance.

Example. Face Book message, late May 2016. Represented building of relationship. My comments were a reflection of the photo that he sent.



Personal communications, 2016. Face Book

Furthermore, Tahla's ordeals become more complex with the demolition of the *Jungle* in October 2016. He found himself homeless with the burning of his trailer. Yet he continued his journey toward Belgium. And by February 2017, he found a place to live in France near the Belgium border, in a small town, *Chalons en Champaign* where he expressed to me that he needed some money. Just a few weeks later, in March 2017, he told me that he had enough of Europe and that he would go back home to Pakistan. With this message he deleted his Face Book. The following picture shows him amidst the *Jungle* ablaze, the last night for refugees living in the *Jungle* camp.

Example. The last day of the *Jungle*. Tahla's new life away from Europe was unfolding after this tragedy.



Extracted from documentary by Jean Bodon. 2016.

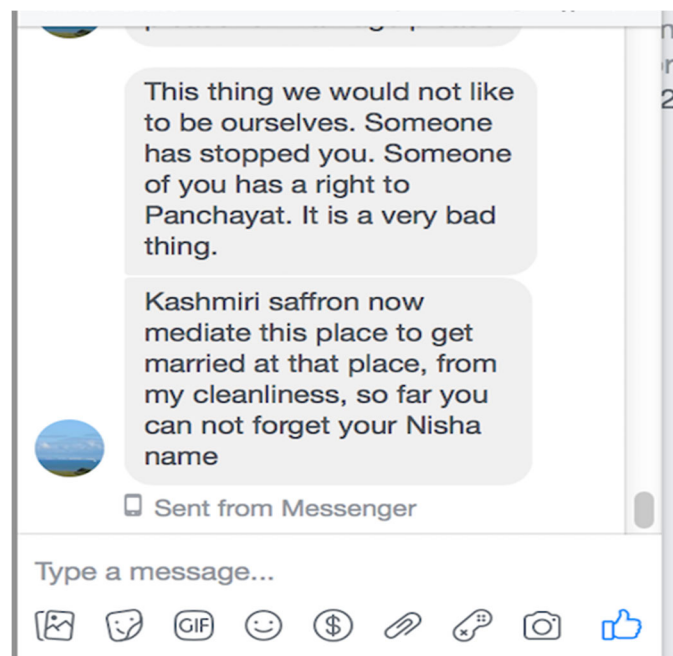
With the end of the *Jungle* when it was demolished October 2016, Tahla attempted to stay in Europe. However, his failures led to his liberation from his oppression living in Europe as he decided to change and try to go back to his homeland, yet he found another route. He eventually found a way to Qatar where he continued to correspond with me and tried to build a closer relationship. Although, I could not help liberate him, I believe he found hope in Qatar where he could start a new life.

Furthermore, after Tahla's departure from Europe in March 2017, he deleted his Face Book and I did not have any correspondence with him until May 2018 when I received a Face Book message stating that he was living in Qatar. We continued conversations until mid-June. After June 16, 2018, I could not continue to correspond to him because he proposed to marry me and marriage was not part of my intentions for this

relationship. I politely reminded him that I was married and that we could only be friends. I believe that his desire to have a closer relationship stems in his insecurity about the direction of his life and his need to have a family. Indeed, Tahla lost his family in Pakistan and he was forbidden to see his family in the U.K. The only person of hope in this sense was me, because he believed that I understood him and his story, yet it seems to me that he created a mere fantasy, yet a hope that he will find his liberation to the U.K.

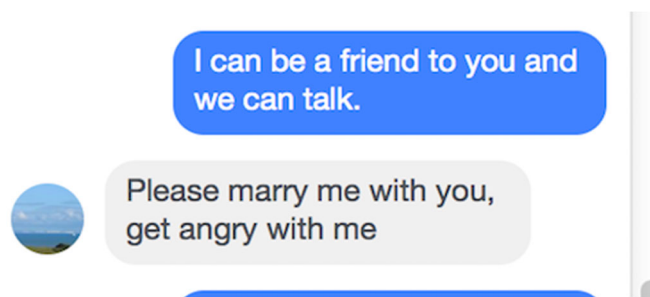
Indeed Tahla had supported the documentary project with outstanding photographic images of life in the *Jungle*. However, I did not find any proofs that the filming itself liberated his mind and life. The idea of building a relationship and community was the most important aspect of liberation to Tahla.. Finding love and building a family was clearly the guiding entity of his story. The following texts illustrated the importance of relationship for Tahla.

Example. Tahla's Proposal



Personal communications, 2018. Face Book

Example. Tahla's Proposal Continued



Personal communications, 2018. Face Book

Literacy and Learning in Host-Country Settings

Learning Self-Sufficiency to Liberate Oneself from Oppression

Dahlir had written a narrative about his own self-reflection about his oppressive situation and escape from Iran. The following excerpt illustrated a metaphorical reflection of his reconciliation with violence and oppression. The sign of liberation for him was from his experiences of prejudice, reconciliation with life.

Building Task 1: Significance, Building Task 2: Practice, Building Task 3:

Identity, and Building Task 6: Connections

Figured World: Existential and humanistic perspective were developed through self-reflections of Dahlir's experiences. His liberation was found through self-reflection and reconciliation with the barriers that he encountered in his life.

Reconciliation

Example: I would like to be thankful of the evil around me in Calais, in Iran and the world. Because I am surrounded by these evil entities, it has changed my viewpoint about life. Yesterday, I saw a golden wheat field, and sheaf of red flowers blowing in the wind. The shimmering gold of the wheat symbolized money, power, and sedentary life. The red flowers represented love and freedom.

If the golden wheat did not encompass the landscape than the red flowers wouldn't be as beautiful standing alone. If evilness did not exist, never would we find the pleasures of goodness and reconciliation with ourselves.

This excerpt also illustrated how art and poetry helps people to reflect and transform their perspectives of the world. Dahlir reflected on a simple scene of a pasture of wheat and beautiful red flowers to express his transformity of thoughts about traumatic situations in Calais and his homeland. It showed that a moment of quietness in nature helped him to reconcile with the barriers he faced, and to transform oppression to liberation. In this sense, this brings one to another level of thought, toward modes of self-transformity. How could formal or informal educational models help migrants or refugees toward independence and self-liberation?

Modes of Self-Transformity

From the narratives and visual examples of Dahlir, Bahram, and Tahla, we have learned that self-transformity is an individual choice and responsibility. However, from an existential viewpoint, the external world shapes the way people think and guides individuals toward particular choices. In the following I will illustrate the means to which guided the participants toward a path of independence.

Self-Transformity Through Solidarity

Community Building and Education

Bahram and Dahlir expressed through writing, interviews, and visual depictions of the *Jungle*, the solidarity constructed by community, art, and education. They participated in volunteering to help both children and adults to learn and transform their

live as well. The *Jungle* school was exemplary in developing solidarity among the refugees and French residents. The focus here is about the conscience of children and their perceptions of the world. Building task 2: Practice is representative of the focal point in this passage because it shows the language of the children or their mockery of the police as an example of their freedom and conceptualizations of the world.

Building Task 1 Significance, Building Task 2: Practice, Building Task 3: Identity, Building Task 4: Relationship, and Building Task 6: Connections

Figured World: The effects of political oppression on children's development. How children perceived their worlds and adapt to situations and what adults should do for children living in difficult conditions.

Children: A Day at the Schoolhouse: Children's Conscience of Life

Example: Sometimes we lose ourselves in this big world and we forget to laugh and play. Today, the children taught me a lot. We are always trying to teach them or take care of them, but sometimes they are our best teachers with their simplicity. Like today, after they shared a chocolate with each other, they started running and laughing, and when the police car passed them so fast; they stopped and shouted to the police, "Hey! Drive slowly!" They took my hand and again started running. We ran through the crowds and carelessly ran past all of the stressful actions. They took me into their world, simple and thrilling.

This excerpt illustrates the contrast of the oppression of the children and Europe's lack of educational support, yet the *Jungle* community built foundations of community for the children. The children's expressions of freedom mocking at the police show how community had created a sense of security for them.

In the next excerpt, Bahram and Dahlir expressed a call to action for the education and support of children living in camps. They use politics as a building task to illustrate the urgency of the situation of refugee children. Also, an emergent theme of Being-together-in-the-world emerges using sign systems such as “our children” to project the call to action for justice and solidarity for children.

Building Task 5: Politics and Building Task 7: Sign Systems and Knowledge

“Our Children” and Injustice on Refugee Youth Populations

Example: Do you remember that Syrian boy? How mute he was thinking about the bombardment? How shocked he was? Because for moments he was forced to be in our world, “our” mean myself, you, and all adults! Now its time to ask ourselves, what should we do with our children? What should we do for our children?

Tahla’s Visual Depictions of Self-Transformity and Community Building

Tahla expressed his sense of solidarity and community through numerous and lengthy portrayals of life in the Jungle. He showed images of religious worship and people socializing at the restaurants in the *Jungle*. To him, that was a form of liberation, to have a community of people living together with similar situations to talk to and build relationships. The following photographs are depictions of his story, which signified his sense of community life and aspirations of entrepreneurship in the *Jungle*

Example. Market area of the *Jungle*



Extracted from a documentary by Jean Bodon. 2016.

Example. Inside the Restaurant. Refugee men watching a Bollywood movie.



Extracted from a documentary by Jean Bodon. 2016.

Example. Shop owners in the *Jungle*.



Extracted from a documentary by Jean Bodon. 2016.

For Tahla and other refugees, community was essential to learning and developing one's self-identity. Building relationships was key to survival and adaptation to their new homes, as well as finding support toward their futures in England. Tahla, likewise to other refugees wanted a voice in society, which seemed ironic at times when filming stories was forbidden by a majority of migrants. However, their reasons were to maintain solidarity, and they felt that media had misrepresented their visions toward liberation.

Bahram's and Dahir's Visual Depictions of Community and Solidarity

The following image was a video of a group of European musicians singing and playing musical instruments to refugees on the other side of the fenced in camp. The combination of sound, image, and social reality created a counterpoint of reality a montage of feelings in one image. These feelings were a combination of the imagery of

cheerfulness in relation to the musicians wearing clown costumes and the sorrowful looks of the refugees on the other side of the fence, as well as the sorrowful musical melody. Yet, the social reality represented a montage of meanings such as oppression contrasted with solidarity. The oppression is obvious in context of the situation and the facial expressions; however, the meaning of the event of musicians attempting to entertain sorrowful refugees represented the solidarity within the community as well. The true intentions of the entertainers were to show empathy and to bring forth a sense of unity to the people living in the camp.

Example. European Musicians and Refugees in the Camp



Extracted from a documentary by Jean Bodon. 2016.

Furthermore, the next images illustrated solidarity through education. These images depicted adult learning activities in the *Jungle*. Indeed, a children's school was depicted as well. Education in the *Jungle* was central to community development for

psychological well-being. For the refugees, the Jungle was a temporary home and what gave them hope was the solidarity of the community and the empathy they found from refugee residents, as well as local European residents.

Example. *L'École Laïque du Chemins des Dunes*, The Adult School in the *Jungle*.



Extracted from a documentary by Jean Bodon. 2016.

Example. Inside the Adult School.



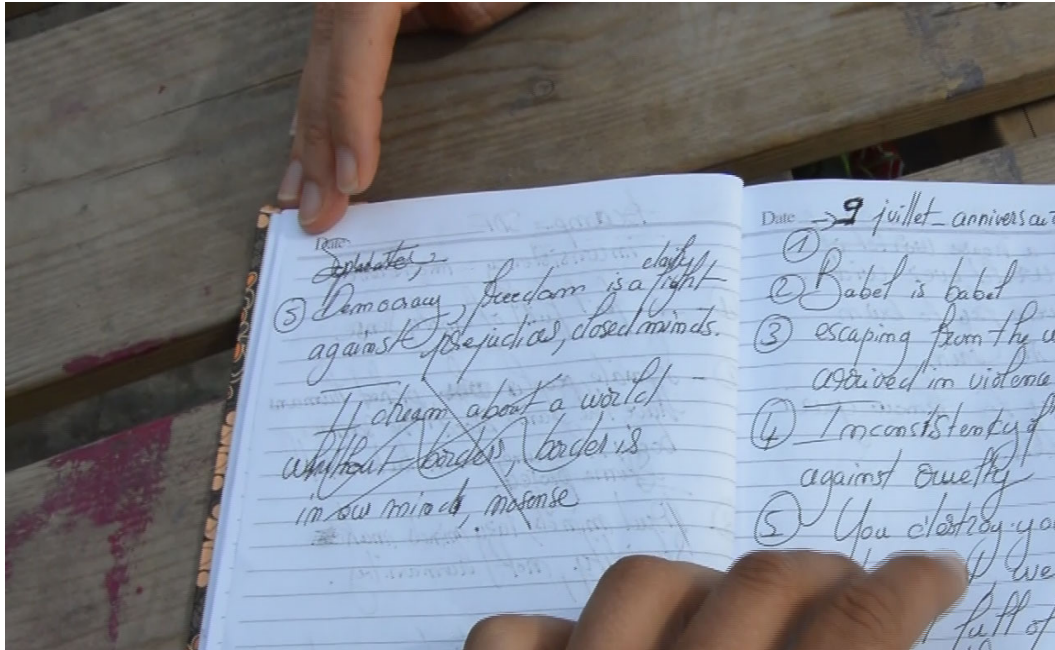
Extracted from a documentary by Jean Bodon. 2016.

Self-Transformity Through Writing, Art, and Filmmaking

Bahram and Dahlir illustrated portrayals of writing and visual storytelling as a method toward self-transformity. *Emerging Themes: Political Engagement*

Bahram and Dahlir pointed out that art, writing, and filmmaking were important aspects of survival living in camps. More than basic necessities such as food, shelter, and water, human interaction and expression through modes of art were necessary to help refugees to withstand the traumas of war, homelessness, and identity transformation. The following were examples of volunteer teachers who created poetry, art, writing, and filmmaking activities for refugees to engage themselves in thought outside of the daily life in the camp.

Example. Poetry Writing and Art: Refugee Journals: Writing Poetry



Extracted from a documentary by Jean Bodon. 2016.

Example. Bahram Writing Poetry



Extracted from a documentary by Jean Bodon. 2016.

Example. Refugees Creating Artwork



Extracted from a documentary by Jean Bodon. 2016.

Filmmaking

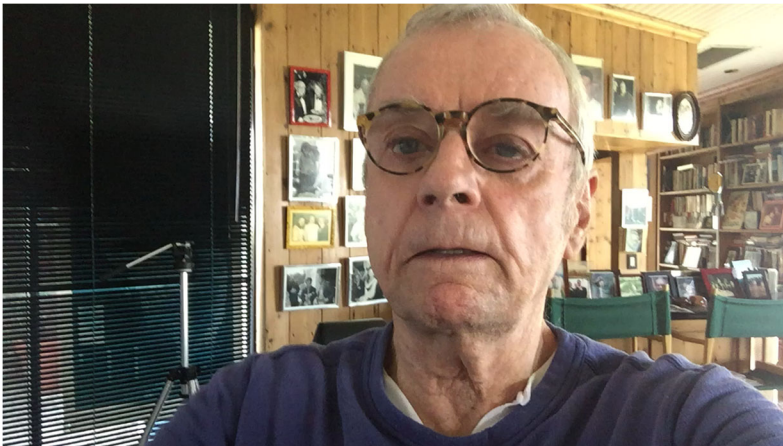
The documentary project developed transformity for both Dahlir and Bahram. Their engagement in the project to tell their life stories to an audience extended for two years. We started the project in 2016 and finalized it in 2018. During that time both obtained asylum status in France and started working toward degrees at a university. Bahram majored in comparative literature and Dahlir continued filmmaking as their career goals. The following images were taken during the summer of 2016 when both were in transition from living at Secours Catholique to a university in France. In order to show to them that we would continue their stories and give hope to them, we showed them a video message from John Avildsen, director of *Rocky*, giving them encouragement to continue their aspirations as filmmakers. Indeed, Bahram and Dahlir were amazed to have a famous filmmaker acknowledge their filming of a documentary.

Example. Bahram, Dahir, Jean (filmmaker), and Brother Johannes Watching John Avildsen's Video



Extracted from a documentary by Jean Bodon. 2016.

Example. Director of Rocky, John Avildsen, congratulating Bahram and Dahir on Making a Documentary with Jean Bodon



Extracted from a documentary by Jean Bodon. 2016.

Reuniting with Bahram and Dahir in 2018: Transforming Perceptions

In the summer of 2018, the film crew and I went back to Calais where a new *Jungle* was developing. We decided it was necessary to complete the documentary and we met with Bahram and Dahir for two weeks to follow up with their life stories and film more footage in the new *Jungle*. This reunion represented a decisive moment of transformation of perspectives from a researcher's point of view. I admit that I had some bias regarding human traffickers in the camp. I was afraid to encounter any issues related to trafficking activities. However, after a day of filming in the new *Jungle* with Bahram, we met a refugee from Eritrea, who became part of our film crew for one day. He was a friend of Bahram and he explained that he had been living in the *Jungle* and the streets for three years. He was 19 years old and with tears in his eyes he explained that during his escape from Eritrea and passing the borders in Libya, he encountered an attack, which killed his sibling. He said that he had to leave his sibling's body behind in order to meet the next trafficker and escape to Europe. A film crewmember asked him what he would do tonight, he replied that he would be crying or trying, meaning that he would try to cross the Channel or grieve from sorrow for his loved ones. At this moment there was only one thing to ease the silence and sadness, we decided to have a snack and drink in a café. During our conversations at the café, Bahram asked us to bring them to the train station where he could meet his trafficker to make plans for the next trip, hopefully to England.

Once we came to the train station, I handed him cash of 100 Euros for filming some footage around his dwellings in the new *Jungle*. A week had past, and I asked Bahram how his friend was doing, he said that he didn't make to the England, but he was

in Belgium where his trafficker would try to get him to his destination. About four weeks later, I received a message that his trafficker was arrested while they were making their payment transactions, and he had given the trafficker all of his money. Our refugee friend was now homeless and without food, and I decided to send him 300 Euros as compensation for his outstanding filming. With this experience, I discovered my own identity transformation, I found myself understanding another side to human trafficking, a good side, the side of the Good Samaritan who would sacrifice the seditious truth for the sake of a victim of the atrocities of war and racism to have a chance of hope, for him to find his destiny of freedom. I thought about the Second World War in making this decision, and the truth to me was that in times of war, we must help victims of atrocities.

The March for the Solidarity of Migrants

In the summer of 2018, Dahir and Bahram were part of the organization of a migrant march that started in Ventimiglia, Italy to London, England. Nearly one thousand people walked and protested for the solidarity and human rights for migrants worldwide. This event marked one of Dahir's and Bahram's self-identity as humanitarians. Although, both found their independence and liberation as refugees; they continue to help others. As they wrote in their narratives, "I will keep walking." The following photos were extracted from our documentary footage about the march for solidarity of migrants and represented their ideological and personal goals toward freedom.

Examples. The March in France to Calais, Summer 2018



Extracted from a documentary by Jean Bodon. 2018.



Extracted from a documentary by Jean Bodon. 2018.

Example. Refugees and Marchers at the Border of the Eurotunnel



Extracted from a documentary by Jean Bodon. 2018.

Example. Black Cloths Tied to Border Fence:
Represented the Death of Migrants in Calais



Extracted from a documentary by Jean Bodon. 2018

Example. The Spirit of the Refugees



Extracted from a documentary by Jean Bodon. 2018.

Example. A Refugee's Representation of Self-Identity: Showing a Homemade Passport
Symbolizing "180 Days Around the World"



Extracted from a documentary by Jean Bodon. 2018.

Example. Collective Identity: Refugees and Local Europeans Marching Together



Extracted from a documentary by Jean Bodon. 2018.

Example. Bahram Waving to Us at the March, 2018



Extracted from a documentary by Jean Bodon. 2018.

Interestingly, I felt the unity that the protest created because prior to the day that the marchers entered Calais, refugees living in the new *Jungle* were not very welcoming of being filmed. However, the day of the protest this perception about filming shifted, to acceptance of our media. Refugees welcomed us to film and we even had a drone, which they waved hello to and smiled into the camera. This event and phenomenon represented a sense of hope and community for the refugees. I felt lucky to have the chance to peer into their lives and they gave me hope as well, a hope for me, that they will be the collective force to eradicate prejudice and racism.

Summary of Findings

The findings of this study, revealed three main themes expressed through narrative and visual portrayals (a) liberation and transformation of perceptions of self in society, (b) processes of self-transformity, and (c) literacy and pedagogy in host country settings. These themes were supported by examples of modes of learning self-sufficiency through the support of community engagement for refugees, education, art, creative writing, and filmmaking. Indeed, with this study I found that the needs of refugees were beyond the basic necessities such as food, water, and shelter. The emphasis of community, inter-personal and inter-cultural relationships, self-identity through expressive art were important aspects of life as a refugee. Minor themes such as the pedagogy of language acquisition were articulated as well through interviews and in the poem *Life Along the Tracks*. Additionally, emerging themes within the text developed such as empathy, solidarity, and injustice in relation to refugee youth. These themes were expressed within the processes of finding freedom and liberation of self from political oppression. Additionally solidarity was an emerging theme as they depicted visual and

textual expressions depicting community structure, entrepreneurship, religions, education, and art as a way toward creating a better community, both within the camp and to the public as well. Although, the participants did not intend to shape their stories based on politics, political underpinnings were expressed in order to develop a context for the readers or audience to make connections to their experiences. For example, injustices were illustrated in relation to the living conditions of the children in the camp. Generalizations about refugees that media had depicted were aspects of political tones that were expressed in the narratives as well.

Furthermore, the findings illustrated barriers to liberation for refugees, as well as existential issues affecting human development. With the demolition of the camp, and the separation of community created further isolation of refugees because they no longer had the support of solidarity among the refugee and local communities. This situation could be an example of marginalization of refugees, and the policies of extreme right wing politics that excludes insiders' voices, the expressions of the refugees themselves. Many refugees complained that media portrayals were showing refugees as "criminals" emphasizing the term "illegals" and not illustrating their life stories, their skills and education, and their goals to help others once they have their freedom.

Each refugee participant exemplified the philosophical underpinnings of existentialism and humanism. They all have faced political oppression, as well as inner-self oppression of making choices in life and carrying the burden of their responsibilities toward liberation and transformation of perception of self in society. Whether their expressions of liberation were through visual imagery, fictive relationships, or written narratives, their stories depicted heroism to defeat external pit falls and to prove internal

motivation and show to the world humanism. The aim within all of their stories was to show the humanity of refugees and how inner-self transformation can change one's *ethnos* to a destiny of hope, *ethos*. Also, they show that they can give back to people whom they have encountered along the way. For example, Bahram and Dahlir continued their education and learned how speak French in order to become productive people for themselves, as well as to be useful for their host-country.

Also, although Tahla relied on building close relationships toward liberation, his way to give back was to offer me a life through marriage, from his perspective that was his way of showing gratitude for our friendship. Also, he aspired to own a restaurant, which illustrated ideas of productivity. At any level, it seems clear that refugees want to be perceived as productive people who contribute to the betterment of society.

The Meaning of the Findings in Relation Philosophical Stances

Education and the *Pedagogy of Hope*

The narratives and visual expressions of the participants resonated Paulo Freire's philosophical model of the *Pedagogy of the Oppressed*. The findings conveyed how community, relationships, art and writing created hope for oppressed individuals. For example, in the case of Bahram and Dahlir existential perspectives were prevalent within their expressions, yet political implications of their oppressions were encompassed by the idea that they were learning to become independent through processes of reflectivity, which helped them to transform their mindsets in order to change their lives. Also, Tahla illustrated his attempts to liberate his mindset from oppression through community, entrepreneurship, and relationships. However, his story portrayed himself as an independent minded person, yet he found himself faced with difficult ordeals that led to

many barriers to success. For example, being a long-term resident in the camp often led people to dangerous jobs such as smuggling of illegal items and human trafficking. Also, although Tahla's story showed his strength to endure oppression, the psychological barriers of living in bare necessity situations burdened him with making the wrong choices toward liberation. The goals of refugees and migrants living in Calais were based on going to the United Kingdom. On a daily basis, migrants, such as Tahla would try to escape by truck jumping or with human traffickers who were usually were caught by border patrol agents. Living a life with one hope was unbearable for most migrants and liberation was bleak, which often led to desperation. However, for those who sought more than the goal of crossing the Channel, and who could obtain help from others to improve their psychological and physical conditions became liberated in many senses. Indeed, Bahram and Dahlir wanted to cross the Channel, but once they realized that it was almost impossible and dangerous, they changed their mindsets and decided to register for asylum status in France rather the U.K. This was the right decision for them because they obtained their refugee status, and started university coursework within one year of their arrival in France. On the other hand, Tahla registered for asylum status, but he could not tolerate the waiting time and survive living on handouts. His liberation was expressed in that he had left Europe and found a new host-country in Qatar where he intended to create a new life.

The meaning of these stories suggested the scope of humanitarian pedagogy and education as a human right. I have learned with this study that people who have escaped the atrocities of war, found themselves in disillusion as they enter the *Calais Jungle*, they found themselves living in inhuman conditions, and they had to cope with prejudice and

racism from the local residents and authorities. Yet, the *Jungle* represented a place of community for many migrants as they awaited their asylum status or for those who chose to await their dreams by crossing the Channel without papers. Bahram and Dahlir expressed a sense of disillusionment in their narrative about the day the *Jungle* caught fire. They wrote,

Yesterday, our houses were bombed. Today, our shelters are on fire. When we left our countries, in our dreams we did not imagine our European days to such painful days. That day when we packed our memories in a bag with a dream of freedom, walking to Europe, how naïve we were!

This excerpt expressed the preconceptions that refugees had related to life in Europe. They never imagined the difficulties of asylum processes and daily life living in tents in the *Jungle* or in the streets.

Similarly, I was also realized my self-transformity during the making of this project. For example, my preconceptions about human trafficking were in that I feared the occupation all together. I imagined traffickers as criminals that would take advantage of people. Indeed, that is the case for many refugees who rely on traffickers to help them to cross national borders. As I became more involved with refugees, listened to their stories and their dreams of freedom, I started to perceive the better side to human trafficking. While working on the final filming of the documentary in the summer of 2018, I found myself involved with a trafficking deal. Indeed, my crew and I were working with refugees to make a documentary, but in the process of working with them one cannot naively think that one is simply making a film.

Education as a Human Right

Studies stressed education as a fourth pillar to humanitarian aid (Warner, 2017). Warner (2017) claimed, “uneducated children run the risk of a future where development stagnates, chaos, violence and impunity spurred by a lack of knowledge run rampant” (p. 8). In the case of the *Calais Jungle*, such conditions that failed to meet basic standards set out by UNHCR (Bengtsson, 2016). Indeed, Bengtsson (2016) stressed that it was important for refugees’ wellbeing to have educational opportunities even as they awaited their asylum statuses because it was equally as imperative for the public to perceive them as having basic skills. Education goes hand-in-hand in relation to inclusiveness for refugees. Both the public and refugees need an education to reduce stigmatization by society, which deemed refugees as uneducated and not fit to care for themselves. In the case of the *Jungle*, there were numerous private organizations that supported educational opportunities, but the question is why is education the least important focus within governmental spheres in host-country settings? And why do humanitarian organizations such as UNHCR, which philosophically supports education for marginalized population, were not in support of education projects in Calais? Why did UNHCR support government over humanitarian efforts in the camp?

Understanding the Psychological and Educational Needs of Refugees

The focus of this study was to gain an understanding the psychological and educational needs of refugees. I wanted to see if storytelling methods would convey signs of self-transformity and liberation for refugees. Studies by Bhoji (2016), who examined drama therapy as a way to help refugees uncover their past traumas and express their protests against oppression revealed that refugees transformed their perspectives and

liberated their minds, through resistance performativity. Other significant studies also revealed the benefits of drama therapy for refugees as a cultivation of relationships, which showed that theatrical expressions helped refugees in camps to recover from their experiences (Kashaka, 2013). Not only do the performing arts aid refugees in psychological recovery, but it also generated public awareness about the stories and experiences of refugees. The insiders' voice is an essential element for humanity. Similarly, during the Second World War, victims wrote and expressed their stories, which in turn transformed society's perceptions about the politics of Nazism, yet liberated Europe from oppression. Without the stories from the victims of war, ignorance and racism would have prevailed.

Moreover, the methodological approach of cultural responsiveness is equally important in regard to understanding the needs of vulnerable populations. A recent study by Morris (2016) that investigated Native American boarding school students used culturally responsive methods of storytelling to find out the living conditions of the boarding schools. The findings were shocking in relation to how the participants were able to express past traumas using their own language of storytelling, as well as the findings, which revealed physical, mental, and verbal abuse implemented by service workers in the school. This study revealed the significance in findings through cultural storytelling. Another culturally responsive approach to discover the needs of refugees is With the use of photographic images was used in numerous studies to discover the learning needs of refugees, as well as a mode to generate social change within vulnerable communities.

Furthermore, there were a lack of studies related to the use of filmmaking techniques and storytelling within unregulated camps in Europe. Also, with the political rhetoric against migrants that was taking shape in Europe, I found that it was necessary to investigate the refugee situation using storytelling as a method toward obtaining an insider's voice. There were many barriers to filmmaking and storytelling within the unregulated camp setting in Calais. Such barriers included reactions against filming by volunteers working in the camp and refugees. For this reason, I decided that it would be beneficial to give cell phones or cameras to refugees to tell their stories.

Clinical Relevance of the Methodological Approaches

The philosophical and literary underpinnings of this analysis were interpreted within the narratives or the stories in order to develop a holistic viewpoint of the phenomenon. Existentialism and humanism were underlying frameworks that were prevalent within the discourse. For example, the narratives that discussed the oppression of media and the visual images of the living conditions were examples of existential issues. Also, philosophical frameworks of humanism and utopic perspectives were part of the participants' figured world or ideological discourses. Humanism was conveyed in the narratives and visual images, which represented aspects of community building, art, and education. These themes also were centered on existential elements representing the self-transformity of learning to cope with the oppression of war, national borders, and homelessness. In the narratives, literary structures were also the backdrop of the stories. For example, I found that Persian literary humanism could be highlighted within the discourses in that the stories conveyed cultural interpretations. For example, the structures of ethnos, logos, ethos, and chaos were prevalent structure within the narratives

because the story structures were centered on existential and humanistic themes, I perceived this literary style within the expressions. Also, in relation to Tahla's story structure, which is expressed mostly through text messages and photographic images, he revealed his self-identity and story plot of liberation through sets of ordeals as he developed his strength as a hero in his character, and the trials and tribulations of antagonistic characters who distorted his destiny to freedom. Indeed, the ordeals were part of his reality that transformed his perceptions of self in society from a reality of hope to barriers to his freedom. The barriers and his suffering guided his self-transformity to realism or fantasy of relationship, which gave him hope and helped him to cope with the existential limitations. Additionally, his perception of the making of the documentary was a fantasy that he perceived would lead him toward a closer relationship and the documentary became a transport toward hope. Indeed, the desperation that weighed on him living in harsh conditions transformed reality to realism or fantasy, and documentary was a link toward developing a relationship. Furthermore, on the other hand, I think that Tahla had imagined that I could function as a human trafficker and marry him in order to obtain citizenship in the U.S.

Moreover, literary structures are embedded in our ways of telling stories. Our culture impacts how we use discourse and express our life stories. For Tahla, he was from Pakistan and his upbringing had given him the motivation to make choices in his life and develop his story for survival. Similarly, Bahram and Dahlir were from Iran, and they were well educated in their homelands. Both knew poets such as Sa'di and European literature as well. In this sense, we are all in some way a part of global literary and cultural structures. For example, I introduced Sa'di's *Golestan* in Bahram's and Dahlir's

discourse analysis. This story exemplified the Persian literary humanism because it is about how a Good Samaritan protects a victim of slavery in order to make a change in society. Similarly, European literature depicts such storylines such as Hugo's *Les Misérables*. Indeed, Bahram had indicated to me during a meeting two years later in 2018, that he admired Sa'di's poetry and Hugo's *Les Misérables*. We laughed and agreed that their story followed similar portrayals of literary texts. Moreover, in relation to Tahla, Urdu poetry and literature also has Persian influences that depicted similar structures of oppression and humanism, and how the *ethnos* escapes from *logos* in order to find *ethos*, which is a form of liberation from the *ethnos*. Love and empathy is a common theme of liberation from external oppression expressed in poetry.

Furthermore, humankind's encompassment of a global literary structure is exactly what critical hermeneutic phenomenology is about. When we analyze human phenomenon we must perceive the discourse or events within a historical and social context. Our actions and expressions are part of a whole worldview, influenced by our environment, which consists of objects and subjects. It is inter-subjectivity that makes us think the way we think and make choices to do what we do. In this sense, the link between incorporating literary structures and philosophical models of interpretations to the discourses of people illustrates their stories and expressions within a broad conceptualization of the world. Historical world issues are expounded on and are a centerpiece for human expression. Existential issues explain the feelings of oppression and humanism portrays the way in which people cope with the oppression.

Gee's and Fairclough's Approach to Discourse Analysis

Gee's seven building tasks to discourse analysis and figured worlds, helped me to interpret the narratives and poems and develop the themes expressed within the participants' stories. Gee's method shows how casual discourse could be thematically interpreted, and how even the most casual of conversations have stories and ideologies within the social context of the discourses. For example, the set of discourse or conversation is examined by the use of (a) language practices within the text, (b) identity building, (c) the use of politics to express meaning to language, (d) connections to the reader or listener by use of metaphors, and (e) the use of sign systems and knowledge such as rhetoric and the use of specific words to develop a relationship with the reader or listener. A call to action is a sign for the reader or listener. With all of these elements combined for the analysis the researcher dissects each word and sentence meaning to develop a sense of the participants' figured world or ideological stance. Moreover, the interpretation is also put into a social context as well. Fairclough's model of discourse analysis supports the hermeneutic perspective that language is social and researchers who analyze discourse place the language being studied within a historical and social context. In this way, the subject is not a static being. What was being said had a purpose, goal, and context with space and time.

Rose's, Fairclough's, and Kraucauer's, Visual analysis

Rose's visual analysis model sets up the analysis of visual imagery for the researcher to identify the subject's meaning, and to make the image not only an object of reality, but to help the viewer or reader to understand the social complexity of the imagery. Fairclough also supports the social and historical contexts of language.

Likewise, Rose developed a model for visual analysis that includes the technical, artistic, and social contexts of the production of image storytelling. This model develops the discursive meaning of photographic images within the context of time and space of the image. Also, visual meaning takes different forms with modality of the image. The composition, subject or subjects, color, and lighting all have a meaning to the subject's interpretation, such as the tonality and the depiction of the philosophy of the image. For example, color photos and black and white have differing philosophical stances, black and white would signify nostalgic realism and color could signify reality. Also, depending on the composition of the picture would determine whether the photographer is focused on reality, realism, or impressionism for example. Additionally, the social context of the photographer develops the meaning of images as well. The photographer is the subject of the image likewise to a writer of a narrative because they represent the interpretation of the photographed subject(s). The photographer has a political context and motivation to photograph the image(s). For example, likewise to persuasive essays, a montage is a set of images that tells a story and develops the photographer's opinion about a subject by using a collage of images that produce an emotional standpoint, which in turn develops a political interpretation of the images. Moreover, the audience likewise to the reader, depicts the images through processes of encoding and decoding. Encoding is about the photographer's interpretation of the subject and decoding is about the audience's interpretation of the images. The audience is who the photographer intends to persuade or entertain and their response to the set of images.

Furthermore, using Kracauer's semiology of sound, dialogue, and images illustrates the different aspects of the interpretation of sound and image meaning through

types of synchronization (Kracauer, 1960). Understanding the various meanings that sound and image could develop the meaning of a cameraperson's interpretation of imagery. Sound and image becomes dialectical and in the case of music, which is a paralanguage that is universal symbol of emotion, the images with the music tell the story. In this sense, image, sound, and music semiology are useful when analyzing sound and visual images. The choices of sound and images are similar to word choice and story structures. Sound could be understood as a subjective choice whether it is music or natural sound. But sometimes even music that is connected to images is a spontaneous event in that an image being recorded could have an unexpected event of sound or music in the background. At any level, the images and sound that the subject uses for expression has meaning and it is necessary to understand and interpret it. In the case of the children at the Jungle school, the image alone does not tell the audience the meaning of the scene, it is the music being played and the natural sounds that creates the whole truth. Also, the scene with the clowns entertaining the refugees on the other side of a fence, illustrates how the description of the music and the gestures of the people represented a counter point not only between sound and image, but also a social counterpoint or hegemony between two different cultures. In this sense, music and sound signifies cultural interpretations of discourse as well.

The Role of Humanitarian Institutions and the Politics of Refugee Issues

The role of UNESCO and UNHCR in the world is about developing inter-governmental relations in order to sustain peace and human needs. With the situation of the refugees and migrants living in the Calais *Jungle*, and the standard of living conditions, this brings forth inquires about the politics of government and the roles of

UNESCO and UNHCR. Why are so many refugees or migrants living in the streets without support from U.N. agencies to provide standard human conditions? If the people who are living in the streets and unregulated camps do not register in France for asylum status, would the situation change if they had access to educational and psychological services?

Furthermore, the philosophy of UNESCO and UNHCR about working and learning together to develop educational platforms both in developing countries and in host-countries. UNESCO's involvement with our project was indeed an exhilarating experience to know that our project and our refugee participants had the support of the world's largest humanitarian organization. However, as the political tone changed, the project was rejected by UNHCR due to "protocol issues" (personal communications, Papagiannis, 2016). Indeed, I was disappointed that the refugees' project was no longer supported by UNHCR due to "inter-governmental relations" (personal communications, El-Khoury, 2016). This brings forth issues for further research related to the politics of UNESCO and UNHCR. What were the politics of intergovernmental relations that stopped the project from moving forward to a patronage? What are the underlying ideologies that bring together individual projects and UNHCR and UNESCO?

Limitations

The limitations I encountered during this project were indicated in the Methodology Chapter of this study. I will reiterate on the main limitations such as gender demographics and barriers to filming in the unregulated camp setting. I found that these were the two main issues. Firstly, as a female and working with all males, I found it challenging to create an unbiased perspective especially with Tahla's story wherein the

goals were influenced by human feelings during the development of the participant and researcher process. In regard to Bahram and Dahlir, there were no gender biases because they started the project with Jean, a male filmmaker. My participation with them was indirect during the beginning processes of the project. Secondly, filming was difficult in the Jungle camp, volunteers and refugees were reluctant to allow filming. However, for that reason we adjusted the data collection method by giving cameras and cell phones to the refugee participants. In this way, we could not only obtain their stories, but we limited researcher bias by allow them to film their own stories.

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importance of citizen journalists in new media when reporting on catastrophes.

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APPENDIX A

Finding Neverland Narrative

Color Codes and Themes

Self-Identity and Existential Representations: Ex. Prison/Trapped

Humanism: Ex. Freedom and Love

Dehumanization: Self inflicted prisons and Political Borders

Psychological and Existential: Self-Inflicted Prisons

Ideological and Political: No Religion, Political Borders, Passports, Utopic Perspectives

Finding Neverland

Today, I would like to write about freedom. Maybe it seems funny, but to me, the most illegal person on earth aspires to write about freedom. Indeed, not just write but look for it as much as I can to show everyone the liberality.

To all the people who put themselves in “The Prison” of their own spaces and forget about their freedom. Prison doesn’t always have walls or a cage. Sometimes you can be a prisoner of your clothes. Many people are prisoners of their passports and identity cards. My identity is just my thoughts. I prefer to spend all of my days in a green garden painting and writing or perhaps play with children, rather than sitting behind a desk and listening to my boss nagging because I just want to have more money or a better status. I won’t be money’s prisoner because I don’t need money, actually money needs me, without me it is just paper.

I remember when I was in a detention center, seeing the world through the prison’s fences, and thinking that “We are Prisoners.” I was a prisoner of those walls and the walls’ were prisoners of the earth. Passing behind the fences, people were driving their cars; they were prisoners of their cars, the cars were prisoners of the road. I was thinking about freedom so much until I flew with my thoughts about all the fences and walls, where no cars could be!

Sometimes people would ask me, “What’s your religion?” I would answer, “none.” I’m trying to be a good person without any religion. Do I need a religion? No, I want to live correctly without any hell or heaven, no books, nor a prophet. I would be happy with each and every good action done, a heaven will appear in my heart. With each evil act I do, my conscience will judge and punish me. I want to live free from any orientation and religion. Religion could be a prison sometimes. I live as a human; humanity could be more than anything!

You might ask me, where I come from?!

I come from a place on earth. I’m not even Iranian, I’m just a human born in another part of the planet. People make countries, borders and flags. Official prisoners, we’ve made

ourselves. For this reason, I say I'm not Iranian; I don't want to be in a prison of flags, names and nationalities. I don't want any label.

I won't be dependent on any of these small or big prisons. They can't jail my thoughts, as would a small closed cell or a big prison such as Iran. Likewise, I left Iran, I can't stay any other place. I'm always just passing and I won't stop. How silly it is to jail ourselves in the prison we've built with our own hands. When we are released from all of this, then we can say that we are living, and then we can build our life with freedom. Only then, can we choose a job with our hearts and for anything else. Only then, we can do something good for someone else, expecting no reward in return, no thanks and no heaven. When you have travelled like me, without any passport, from the other side of the earth, then you can understand that we make these passports and countries. You will laugh at all of these papers.

In fact, we can't find freedom, we should build it ourselves, I didn't find it. So, I decided to make it for myself. I fight against closed minds and now I'm enjoying freedom. Now, I can live anywhere, in every situation, I can enjoy my life, free from any dependence.

Finally, with all these freedoms, I found a prison that I couldn't escape from, a prison I cannot fight with because I enjoy the prison of love. It's not a materialistic love; it can be love for your lover, family or friend. It's the best limitation. Unfortunately, in the end, separation breaks this prison. In the best cases people will be separated by death. So, be free, go, find, discover, and fall in love and lose yourself in love and freedom, and once you're lost, live in Neverland, the land of nowhere.

APPENDIX B

Life Along the Tracks Poem

Color Coded Themes

Self-Identity and Existential Representations

Ideological, Political, and Religious Identity

Culture, Homelessness, and Personal Identity Revisited

Future and Nostalgic Identity

Existential Barriers, Homeland and Government

Life Along the Tracks

As I walk down a pathway, rubbles under my feet, wooden planks under my feet

On one side, high fences, high walls and closed doors

On the other, green nature, a beautiful tapestry of an infinite garden.

I walk undisturbed by the sharp rubbles under my feet, I relish walking on
splinters from the wooden planks,

the fences do not disturb me, I am at peace in this infinite garden.

I do not clip the barbed wire fences, I don't break down the closed doors,

I just keep walking, I aimlessly throw a piece of gravel to expel my weariness.

Thoughts are battling in my head: like a war of angels and devils,

a war of my fists and the walls,

a war of my hands and the frigid weather,

a war of myself and nostalgia,

a war of myself and the French language,

a war of me and the strange stares,

a war of my gaze and the glares of policemen,

a war of my hands and the fences,

a war of nations and government,

a war of birds and borders.

After all of these wars, I notice a rabbit on the other side of the fences and he
gazes at me as though he were in prison too with the same question,

truly, who's the prisoner? Me or him?.

Who knows what is at the end of this track?

Who knows how tired my legs are?

Who knows how this warm heart is still beating in this cold and dark Jungle?

Who knows how many dreams are destroyed in my head during the night?

And who knows which dream I will wake up with?

Who knows what is happening between my friends and I in these containers?

Who knows how many people will be cold under this beautiful rain?

Who knows how many eyes are crying at mid-night?

I forget all of these bad thoughts by looking at a flower.

I laugh as I walk on these wooden planks reflecting on my childhood!
For a moment it seems like I have conquered this fight and found all of the
answers.

At the end of this one-way path, after all of the somber and green visions,
I do not wish to look back.
Maybe the last station where the horizon embraces the rail road track,
maybe my mother will be there waiting for me with a beautiful flower,
my father will invite me for a warm tea,
and my brother will play with me like we used to.
Until then, when mom's flower will wait for me,
dad's tea will still be warm,
and playing with Ali will not be over...
I will walk.

APPENDIX C

Jungle Ablaze Prose

Analysis Coded Themes

Self-Identity and Existential Representations: Ethnicity and race

Racism: Colonialism

Dehumanization: Voicelessness, Violence, Political Turmoil, Children under fire

Psychological and Existential:

Ideological and Political:

Jungle Ablaze

I opened my Face Book page and turn it over, I see myself burning in news. I'm becoming homeless, displaced and with a bag on my back.

I'm going for an endless way!

And we, migrants for a lifetime, we have to leave again, but those fires in our houses are too familiar to us. How familiar are these pictures and film footages?

Like bombs thrown in Syria or fire in Afghanistan's heart, which everyone is feeding with barrels of gasoline. Indeed, these violent acts smell like our homelands. As though our fate has been ascribed.

Yesterday, our houses were bombed. Today, our shelters are on fire. When we left our countries, in our dreams we did not imagine our European days to such painful days. That day when we packed our memories in a bag with a dream of freedom, walking to Europe, how naïve we were!

This journey taught me that our race is the race of pain, and with this journey our pain just transformed to another kind of pain.

That day when I raised my voice for freedom, they answered with torture and prison and here we shouted and no one heard us. But the pain that we endured while leaving our homelands is the same here in the so called "land of freedom." It is just hidden behind his fake headlines.

In my country, they hid under Mollah robes and their beards smelled from blood of my liberal brothers. Here, they clean their mouths with pocket-handkerchiefs.

In the midst of this, my brothers and I are like marionettes in the hands of politics; as their hands pull our strings, going up and down, dancing the way they want us to; we lose our vivacity. We spend our lives thinking of finding our springtime with these escapes. The pain is always with us with different faces!

Watching videos of the Afghans dancing in the burning Jungle, I sob. Those Afghans who have war on their tables and their skin is wounded from those foreign

governments. Those Afghanis who have been migrants for years and inherited war from their fathers; they are the kind of resistant. Behind their proud faces and their dance, they hide their hardships. They gather all their flags around their necks. The pain strangles their neck like the ropes strangle the young Iranians' necks when they get the answer from their protests for freedom; they get freedom with a bullet, prison, and hangings.

These days the more I see and I think, the more my pain increases! But this time, these fires and failures burn my skin piece by piece. The darkness of these fires will stay in my heart and its smudge will remain in my lungs. I know this will kill me one day! But what can I do except from making these papers black and scream, but nobody hears.

I didn't find my identity yet, and I got lost following strangers.

Those who see my black hair and face, do not know who I am inside. I see some white and dark minds, those whose fathers were slaves and traffickers, and now they can't see a slave who became independent.

Those who looted Africa and couldn't see Africans' warm hearts. These warm hearts have the same kind of pain as mine.

Those who have Lion's skins and a heart as big as the Sahara.

Those who fight against racist pain and still make hope in my heart with their shiny smiles.

Those who share their meals with me each time I walked by their tents and they invited me for tea. These are the people who lost their families and friends in wars and in the Mediterranean Sea, but never lost their kindness and honor.

Yesterday, they were sleeping under the hot sun of Africa and now they sleep in the cold streets of Europe, but their heart will always remain warm.

On my other Face Book page, I am invited to watch a film of women and children marching, those who shout for human rights in countries that call themselves "humanitarian countries." The children who should be in school now. Early this morning, they woke up with covered and frozen faces from the cold and stated protesting and demonstrating. Honestly, isn't that too early for them to start? Sorry kids you had to start that early going through political games. Please enjoy your childhood a bit. I know it's hard to hide your pain behind childish smiles. I don't want to disappoint you, but your voices won't be heard by governments. They've been deaf for a long time. They see us only in their television frame.

Don't you remember that Syrian child who was taken out from bomb debris and put in an ambulance? Beaten in his face by camera flashes; after few days nobody heard about him again, but I still can hear the bombs falling in Syria!

Sorry kids, I wish I was there to hug you, but I am also one who escaped from politics, and now I too, am looking for papers and a new identity.

My hands are tied and one after the other, they take us on stage. When I raise my voice, I am scared that maybe tomorrow "Mr. Judge" will become fretful of my words and refuse my asylum case. Then again, I should spend some years without identity; I

don't know what to do, but when I saw you and my brothers' tents burning, I couldn't keep calm, and like those posts, I cried in my little room and I built a world in my head that has a place for all of us. There is no need for your protests and my writings. Honestly, I don't know if my dream will come true or if their destructive hands will break my head like your hearts.

These days I feel conflicting pains. I don't know whether I should have stayed in my country and endured the pain there, or came here and discovered new pains and fighting against them.

I don't know how long my pain is able to write. Perhaps until the day there will be no more homeless refugees, oppressed people, and marching children instead of going to school. As I'm writing, I'm burning. There is no escape; it is the last stop. Enough being the servant of Gods of power.

APPENDIX D

Children Memoire

Color Coded Themes

Self-Identity and Existential Representations

Humanism

Ideological and Political

Community

Children

How much are these questions familiar to you? What should we do with children?
What should we do for children?

I will write this memoir, simple, clear, and without rhyme like children. I like children and their life, simple.

Today, in the Jungle after a highway traffic and fight between police and people in camp, after many police shootings with plastic balls, tear gassing, and the stressful sounds of sirens, a woman asked me to take her son to school in the south part of the Jungle. He was five or six years old with two of his friends. The children engulfed me with their games; so much as I didn't even hear any police sirens and shootings.

Sometimes we lose ourselves in this big world and we forget to laugh and play. Today, the children taught me a lot. We are always trying to teach them or take care of them, but sometimes they are our best teachers with their simplicity. Like today, after they shared a chocolate with each other, they started running and laughing, and when the police car passed them so fast; they stopped and shouted to the police, "Hey! Drive slowly!" They took my hand and again started running. We ran through the crowds and carelessly ran past all of the stressful actions. They took me into their world, simple and thrilling. They started to talk about a cartoon with me, and they tried so hard to remind me about the cartoon, but I still remember nothing. Then they looked at each other and felt sorry for me! Again, they started to run to the school and I followed them. In front of the school they went into their classroom and let me behind the door. At that moment, my world had befallen upon me, but being in their world for just 10 minutes, I saw a lot, how much beauty they have in their world, I hope we could learn from them again.

Sometimes we need to sit and just watch the children, you must be really lucky to enter in their world even if it is just for 10 minutes. Today, I was lucky for 10 minutes.

Sometimes we say that children don't know anything and don't understand what's going on around them, yes, we are right! They don't understand what's going on around them because they have a more beautiful world than adults do. They have beautiful things like chocolates, like playing, yelling to their friends and heartfelt love. When was the last time you shouted to friends like this?

Now when I distance myself from them and write these words, I see how lost we are sometimes. These economics, politics and state! It is obvious that children don't know our world because they have a better world than us. I wish I could be a child again, being simple, small and playful, but unfortunately we always want to grow up, being powerful and trying to understand! And the problem will start exactly from this! Always we think that we know everything, but we don't know anything, we are lost in this busy and hard world.

Look at the children how simple they are and how hard we are, how happy they are, how sad we are, how easy they are and how complicated we are.

Do you remember that Syrian boy? How mute he was thinking about the bombardment? How shocked he was? Because for moments he was forced to be in our world, "our" mean myself, you, and all adults! Now its time to ask ourselves, what should we do with our children? What should we do for our children?

Nothing. We should sit and watch them, we should make ourselves in their size, maybe, for just a few minutes they would accept us in their world.

We should go to their world and learn from them, a world where there is no money, no politics, no state and no peasants, no power, no war, and no violence. A world that a child asking other children would say, "Shall we play together?"

APPENDIX E

Golden Wheat Fields Narrative

Color Coded Themes

Self-Identity and Existential Representations: Identifies oneself to the conditions or situations one has inflicted on self.

Psychological and Existential: thoughts and feelings of life's situations.

Humanism: Meanings to life found in metaphors of nature.

Golden Wheat Fields

Feelings of reconciliation, reconcile with a friend, reconcile with nature, with people, with yourself, and reconcile with life. The starting point of all of these reconciliations and good feelings is derived from evilness. Too much goodness and sweetness would be disgusting; life needs bitterness sometimes.

I would like to be thankful of the evil around me in Calais, in Iran and the world. Because I am surrounded by these evil entities, it has changed my viewpoint about life. Yesterday, I saw a golden wheat field, and sheaf of red flowers blowing in the wind. The shimmering gold of the wheat symbolized money, power, and sedentary life. The red flowers represented love and freedom. If the golden wheat did not encompass the landscape than the red flowers wouldn't be as beautiful standing alone. If evilness did not exist, never would we find the pleasures of goodness and reconciliation with ourselves.

I say thank you to evilness that showed me beauty, it is you that always hides yourself under the shadow of goodness. Today, I tried to have the good feelings of reconciliation with badness.

APPENDIX F

IRB Approval



Institutional Review Board (IRB)
 903 Bowers Blvd, PO Box 2448
 Huntsville, TX 77341
 Phone: 936.294.4875
 Fax: 936.294.3622

May 5, 2016

Jean Bodon
 Department of Mass Communication
 Sam Houston State University
 SHSU Box 2207
 Huntsville, TX 77341-2207

This letter is provided in response to your IRB #2016-04-29463 request regarding human subjects involvement in your proposed research titled, "The Calais Jungle: An Ethnographic Study within a Refugee Camp in France"

Although ethnographic research is under the purview of the IRB, and an ethnographic study must be approved by IRB before collecting any data, the proposed study does not fit within the parameters for ethnographic research as proposed by the American Anthropological Association (research that involves longitudinal participant-observation and interaction). **The proposed project has been identified by the IRB as a documentary versus an ethnographic research study.** You may wish to consult with others who are familiar with documentary film making for guidance about handling of permissions and protections for individuals (adults and children) who may become part of the eventual product.

Given the fact that this is a documentary-based project and not an ethnographic study, it is the IRB's determination that this study does not fit the definition of human subjects research as defined by the Department of Health and Human Services (DHHS) regulations 45 CFR 46.102(D), "a systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge." Thus, it does not require IRB oversight as specified in DHHS regulations 45 CFR 46, subpart A.

If I need to provide further information, please let me know.

Sincerely,

A handwritten signature in cursive script that reads "Sharla Miles".

Sharla Miles
 Research Compliance Administrator
 Liaison, Committee for the Protection of Human Subjects (PHSC-IRB)
 Office of Research and Sponsored Programs
 FWA #00002405 Expiration Date 04-05-2017
 IRB #1

VITA

Professional Experience

Sam Houston State University, The Department of Language, Literacy, and Special Populations (2013-2018)

Doctoral Program in Literacy

Graduate Teaching Assistant 2014-2015 (Pedagogy of teaching elementary and secondary education: Assisted undergraduate students)

Graduate Research Assistant 2015-2017 (College of Education Center for International Research, Managing Editor: Journal of Multidisciplinary Graduate Research)

Graduate Assistant 2015 (E-Learning within developing countries – Cairo, Egypt – Presentation, February 2015, UNESCO, Paris, France)

***Research Interests:** Intercultural dialogue, inclusion, and social development to promote to enhance democracy and peace related to migrant populations. Focused on the implementation of new literacy methods within refugee camp settings as well as nomadic cultures in Iran. Specialization is in Qualitative Methodology, utilizing critical discourse analysis and phenomenological approaches toward analyzing case studies.*

Sam Houston State University Delta Grant (2016)

The College of Fine Arts and Mass Communication Grant (2016)

Dan Rather Endowed Grant (2017)

Adjunct Faculty, Sam Houston State University

College of Education, Dept. of Language, Literacy, and Special Populations (2011-2013).

Class taught:

*BESL 3201 Multicultural Influences on Learning (Face/Face and Online)

This course examines how the diversity of the population in the United States influences classroom learning. Linguistic dialects, socio-economic status, and cultural divergences are among the factors examined in relation to the educational process.

Academic Success Center (2017-2018)

Classes taught:

* INRW 0014 Tutorial

This is a reading and writing tutorial designed to integrate students' critical reading and academic writing skills. The goals of the course are to increase practice with SAE (Standard American English), reinforce reading strategies, and support student co-requisite English 1301.

*INRW 0301course

This course focuses on applying critical reading skills for organizing, analyzing, and retaining material and developing written work appropriate to the audience, purpose, situation, and length of the assignment. This course fulfills Texas State Initiative requirements.

Berry Middle School, University of Alabama at Birmingham, School of Education's Teachers' Training Program (January-April 2010)

Class taught:

*World History: Pre-history to 1500s (9th grade)

High School Teacher, Tarrant Alternative School (2008-2009)

Classes taught:

*American History

*American Government

*Economics

*Reading

*P.U.S.H Program

*S.T.A.R. Program

Mountain Brook School District (2004-2008)

* Substitute Teacher K-12

St. Lukes Episcopal, Mountain Brook, Alabama. (1997-1999)

*Pre-School Teacher/Friday Play Day

Education

Sam Houston State University, Doctor of Education in Literacy

The College of Education, The Department of Teaching and Learning

Sam Houston State University Departmental Scholarship/American Reading Forum
Scholarship

The University of Alabama at Birmingham, Master of Arts in Education (2010)

The School of Education, Secondary School Teaching in General Social Sciences

The University of Alabama at Birmingham, Bachelor of Arts (2004)

The School of Social and Behavioral Sciences

Honors Program

Major: Anthropology

Minor: French

Professional Training

**The University of Alabama at Birmingham, School of Education, Teachers Training
Program (Spring 2010)**

Area of Specialties: Literacy, Pedagogy, Digital Literacies, Qualitative Methods, Multicultural Influences on Learning, Refugee and Immigrant Issues, Nomadism, World History, American History, American Government, Economics, Civics, Sociology, Anthropology, Geography, Film, Elementary and Secondary Education Teaching Methods, Content Area Reading Teaching Methods, Lesson Planning, Human Growth and Developmental Psychology, Advanced Technology in Education, Classroom Management.

Areas of Training:

Black Board, SHSU Online

Learning 4-MAT Training

Content Area Reading/Training

Student/Teacher Observation and Training (100 hours)

Special Education Accommodation/Modification Training

Lee vs. Macon Diversity Training

CPR Training (May, 2008)

ARI Training (July, 2008)

Jefferson County Classroom Management Training

Graduation Exit Examination Administrator Training

STI Training

New Teacher Workshop Disciplinary Training

Honors Student/Teacher: The Urban Oasis Environmental Education Project. The University of Alabama at Birmingham's Honors Program, Arrington Middle School. A program created by the University Honors Program for college students to educate urban communities about environmental issues. (1999)

Honors Student/Teacher: Arrington Middle School, Birmingham, Alabama. The university honors students taught middle school age students the values of work ethics and various professions related to work.

Research/Creative Activities

Book Chapter

Hickson, M. III, Bodon J., & Bodon, T. (2009). *Modeling Culture in Organization and Media*. An Integrated Approach To Communication Theory and Research (Stacks, D.W. & Salwen, M.B.). New York: Routledge. 280-298.

Book Review

Bodon, T.C. (2015). Forum For International Research Education. Pennsylvania: Lehigh University. *Education and the Reverse Gender Divide in the Gulf States: Embracing the Global Ignoring the Local*.

Peer Reviewed Articles

Bodon, T.C. & Votteler, N.K. (2017). *The Pedagogical Needs of Children and Adults Living in the Calais Jungle Refugee Camp: Existential Issues and the Perspectives of Volunteer Teachers and Workers*. Forum For International Research Education. Pennsylvania: Leigh High University, 4(1), 113-138.

Bodon, T.C. (July, 2017). *Human Faces of Migration: Rediscovering Self-Identity through the Medium of Mobile Phone Filmmaking: Exploring the Self-Expressions of Refugees Living in Camps*. Conference Proceedings, III International Colloquium on Languages, Cultures, Identity, in School and Society. Los Angeles, CA: Loyola Marymont University, 154-163.

Bodon, T., Bodon, J., Shields, R., Price, D. (2016). *Learning Together in Refugee Camps to Eradicate Prejudice and Stereotypes*. Conference Proceedings, UNESCO: The Global Media and Information Literacy. São Paulo, Brazil, 1-21. <https://en.unesco.org/global-mil-week-2016/feature-event>

Bodon, T.C. (2016). *Politics of Literacy and the Qashqa'i Nomads of Iran*. Multidisciplinary Graduate Research Journal, Texas: Sam Houston State University, 2 (1), 15-31.

Conferences

Bodon T., Bodon J. Huntsville, TX (2018): University Global Education Conference. Spotlight Session: *Refugees: A Cry for Freedom*

Bodon T., Bodon J. Huntsville, TX (2017): An Evening with Education. *Revealing Human Faces in a Refugee Camp*.

Bodon, T., Bodon J., Patel, D. Soria, Spain (2017): III International Colloquium on Languages, Cultures, Identity, in School and Society. *Human Faces of Migration: Rediscovering Self-Identity through the Medium of Mobile Phone Filmmaking: Exploring the Self-Expressions of Refugees Living in Camps*.

Bodon, T., Bodon, J. UNESCO, Sao Paulo, Brazil (2016): The Global Media and Information Literacy Conference and General Assembly for Global Alliance for Partnerships on Media and Information Literacy. *Learning Together in Refugee Camps to Eradicate Prejudice and Stereotypes*.

Gerber, H., Bodon, T. UNESCO, Paris, France (2015): *Mobile Games and Environmental Activism: A Case Study of Egyptian Girls as Community Change Agents*.

Gerber, H., Bodon, T. Al Buraimi University College, Oman (2015): 2nd International Multidisciplinary Conference: *English Language, Literature, and Information Technology*.

Bodon, T. Sam Houston State University, Texas (2015): 18th Annual Graduate Research Exchange: *The New Nomadic Revolution and Globalism*.

Bodon, T. The American Reading Forum, Sanibel Island, Florida (2014): *The New Nomadic Revolution and Globalism*.

Films

WRITER/RESEARCHER: *The Calais Jungle* (In progress). A documentary that reveals the perspectives of refugees living in the Calais Jungle migrant camp in France. Refugees were given cameras and teaching instruction on how to construct their stories. This documentary depicts a critical perspective about the refugee crisis in France.

CO-WRITER: *Night Trains From Kocice*. (2013). A documentary that reveals the capture of one of the last Nazis leaders of the concentration camps. The case of Lazlo Csatory brings to light a new meaning for a new era, as one of the last cases of his kind. This documentary leads one to ponder many questions about justice systems of the western world, which has failed to act for so many years. 58 min. Distribution: Doc and Films

CO-PRODUCER/CAMERA: *Leon Blum: For All Mankind* (2008). A historical documentary on former French Premier who was sent by the Nazis government to concentration camps during WWII. 58 min. Distribution: First Run Features/Doc & Film. Screenings: The Lincoln Center, New York, New York; Library of Congress.

CO-PRODUCER/CO-WRITER: *Howling with the Angels* (2006).

A documentary on the Czechoslovak Brigade during WWII. 44 min.

Distribution: First Run Features & Czech Television. Festivals: Silver Plaque Hugo Awards, Chicago International Film Festival, St. Louis International Film Festival, Media Wave, Gyor, Hungary, The Library of Congress.

CO-WRITER/ACTRESS: *Les Rois de L'Eau* (2004). (Les Films Neptune). 10 min. Screenings: Mention d'Honneur, Sport Movies & TV International Festival, Milan. Italy. Platinum Remi Award, Worldfest Houston, Festival du Cinema de Paris, Institut Jean Vigo; Perpignan, France. Festival International du Film Maritime, d'Exploration et d'Environnement, Toulon, France. Grand Prize of the City of Milan, Federation Internationale du Cinema et Television Sportifs. Russian International Sport Film Festival "Krasnogorski, Moscow.

CAMERA: *Anatomical Dissection and Canulation of Cadaveric Kidneys* (2003). Grants: Waters Medical System, Alabama Organ Center; Birmingham, Alabama. 24 min. Screening: European Transplant Coordinators' Conference; Venice, Italy.

PRODUCTION/ CASTING: *E=MC3* (2001). A 35mm short narrative. 11 min.

Festivals: Los Angeles International Short Film Festival, Sidewalk Moving Pictures Festival, The Fort Lauderdale International Film Festival, The New Orleans Film Festival,

Moondance International Film Festival, TromaDance Film Festival, Crossroad Film Festival, The George Lindsey Television & Film Festival (Golden Lion), Worldfest Houston (Bronze Remi Award).

TRANSCRIPTIONIST: *The Directors Series* (1996). A Thirteen part television series on film directors: Robert Wise, Mark Rydell, Norman Jewison, Arthur Hiller, John Avildsen, John Frankenheimer, John Badham, Richard Donner, William Friedkin, Herb Ross, John McTiernan, Sidney Pollack, Alan Pakula. 1996; Dist: Fox Lobber/The American Film Institute/Winstar home video. Distribution: Encore Original Production/The American Film Institute/Media Entertainment). Award: Silver Plaque, The Chicago International Film Festival.

CASTING ASSISTANT: *Seven Sundays (Tous les Jours Dimanche)* (1995). A French Italian co-production, Erato Films/Thalia Productions/TF1/Canal+/Filmtre. Cast: Molly Ringwald, Thierry Lhermitte, Rod Steiger, Maurizio Nichetti, Marie-France Pisier, Susan Blackely. 1hr39. Distribution: Amlf. (France), Warner Bros. (Italy), Ciby 2000. Network exhibition: TF1; Cable exhibition: Canal+, TF1 Cablé (France). Festivals: Sarasota French Film Festival, Festival International Istanbul Filmdays, Festival d'Avoriaz, Festival Della Satira, Festival Figuera da Foz, Festival du Cinema Méditerranéen, Avignon/New York Film Festival.

Second Language

French (basic-proficient)